CARTOONIST PROfiles

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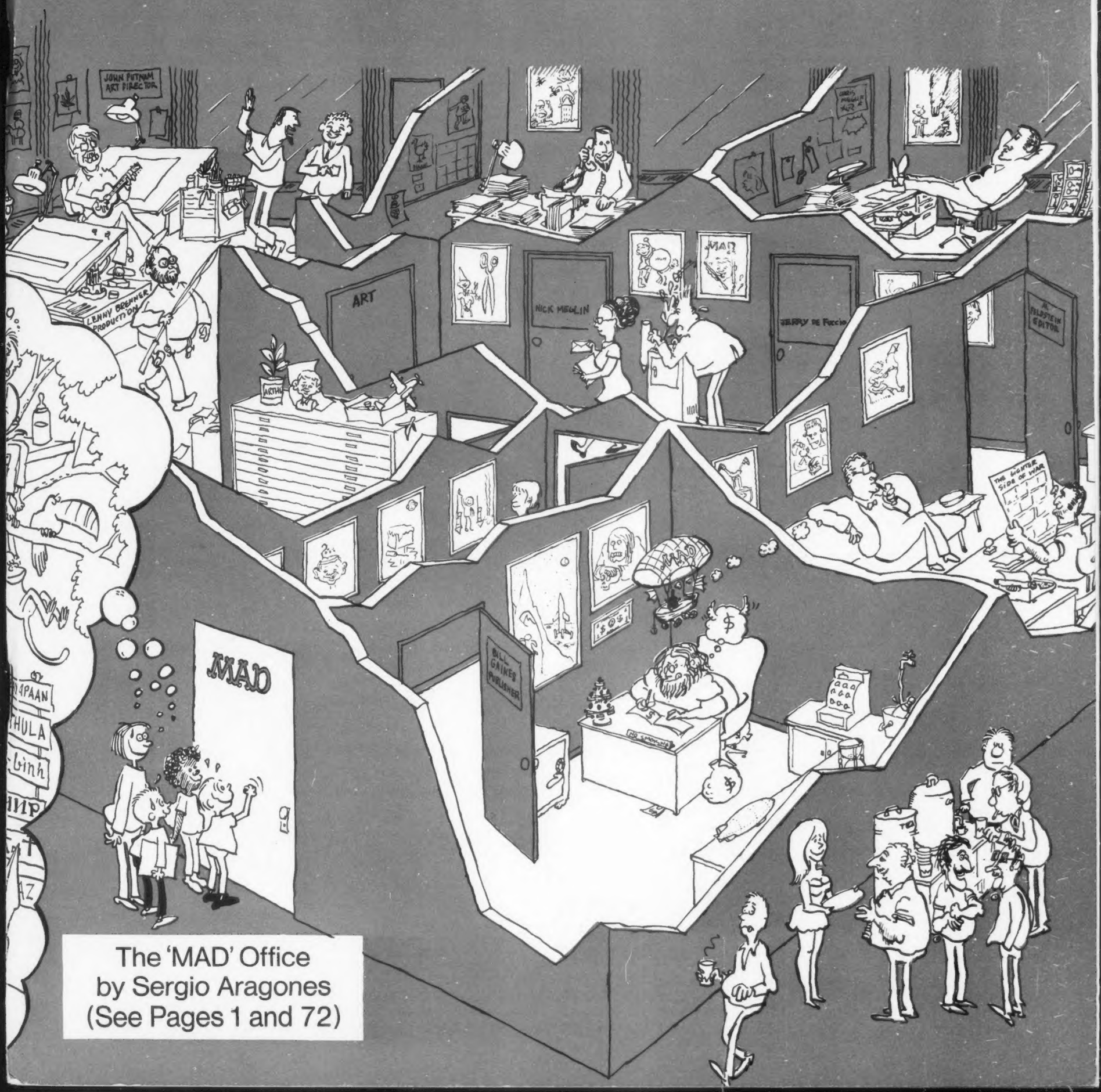

The 'MAD' Office
by Sergio Aragones
(See Pages 1 and 72)

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CARTOONIST PROfiles

Editor: JUD HURD

Photos by Jim Ruth

Volume 1, Number 7
August 1970

About This Issue's Cover

BEHIND THE 'MAD' DOOR

Back in 1957, when we MAD-men labored at 225 Lafayette Street, our office space could best be described as a cross between Penitentiary Gothic and 20th Century Decompression Chamber.

Here and there, an early painting of our pie-faced princeling, Alfred E. Neuman, adorned the walls and let it be known that we were not shippers of asparagus or manufacturers of lazy tongs. Our big claim to fame then was that we had the only tieless Publisher in the business. We received many eager visitors, some out-of-town and others out of this world. There really wasn't very much for the visitors to see, but at least the place had atmosphere. And we all contributed to its helter-skelter disarray.

Eventually, when the staff members gave Bill Gaines some vague evidence that they knew what their duties were, and what was expected of them, the Publisher moved the whole shooting match uptown. Now the working areas were too well-lit, the floors were too well-waxed, the creative spirits were too well-desked and too well-equipped. Fortunately, the walls were crammed with smile-to-smile Neumans by this time, or we might have been mistaken for inordinately prosperous shippers of asparagus and manufacturers of lazy longs. We were apprehensive. Would the visitors still come to visit? Would they be disappointed at the sight of our new lustrous and orderly quarters?

Sergio Aragones depicts the anticipatory arrival of some MAD fans on the wrap-around cover of this issue of CARTOONIST PROfiles. Perhaps, when Sergio is on deck, he is one of the prime reasons visitors are never disappointed. Even though he may be on the way out to catch the elevator, he'll turn back selflessly to chat and do a drawing for a fan. Many lovely gal visitors go home clutching a cartoon of Sergio bowing at the waist and proffering them a bouquet of roses delicately red-dotted with Magic Marker.

The visitors ask for Don Martin, they ask for Dave Berg, they ask for Mort Drucker, they ask for the printing press. They recite articles, word for word, that appeared two or three years ago. And the MAD office continues to be the first stop-off for out-of-towners; even before the Statue of Liberty, Radio City Music Hall or the U.N.

Apparently, they'll continue coming to MAD . . . just because it's here.

Jerry De Fuccio
Associate Editor
MAD Magazine

EDITOR'S NOTE:

Our enthusiastic appreciation to Sergio Aragones for drawing the great wrap-around cover on this issue especially for CARTOONIST PROfiles. And warm thanks to Jerry DeFuccio and MAD for helping to make it possible.

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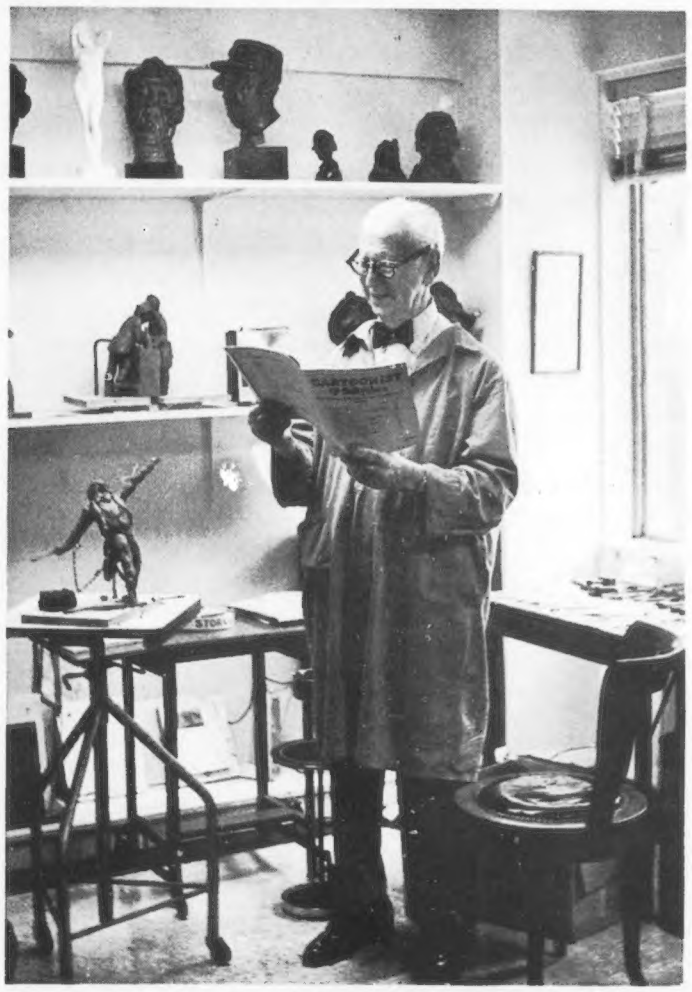

Rube Goldberg

He reads

CARTOONIST PROfiles

regularly, and so do other subscribers from Malaya to Alaska, from Okinawa to Budapest, from New York to California. It's *the* definitive quarterly magazine about the profession. 80-plus pages, on quality paper, packed with exclusive interviews, candid photos, cartoons and information about this exciting field found nowhere else.

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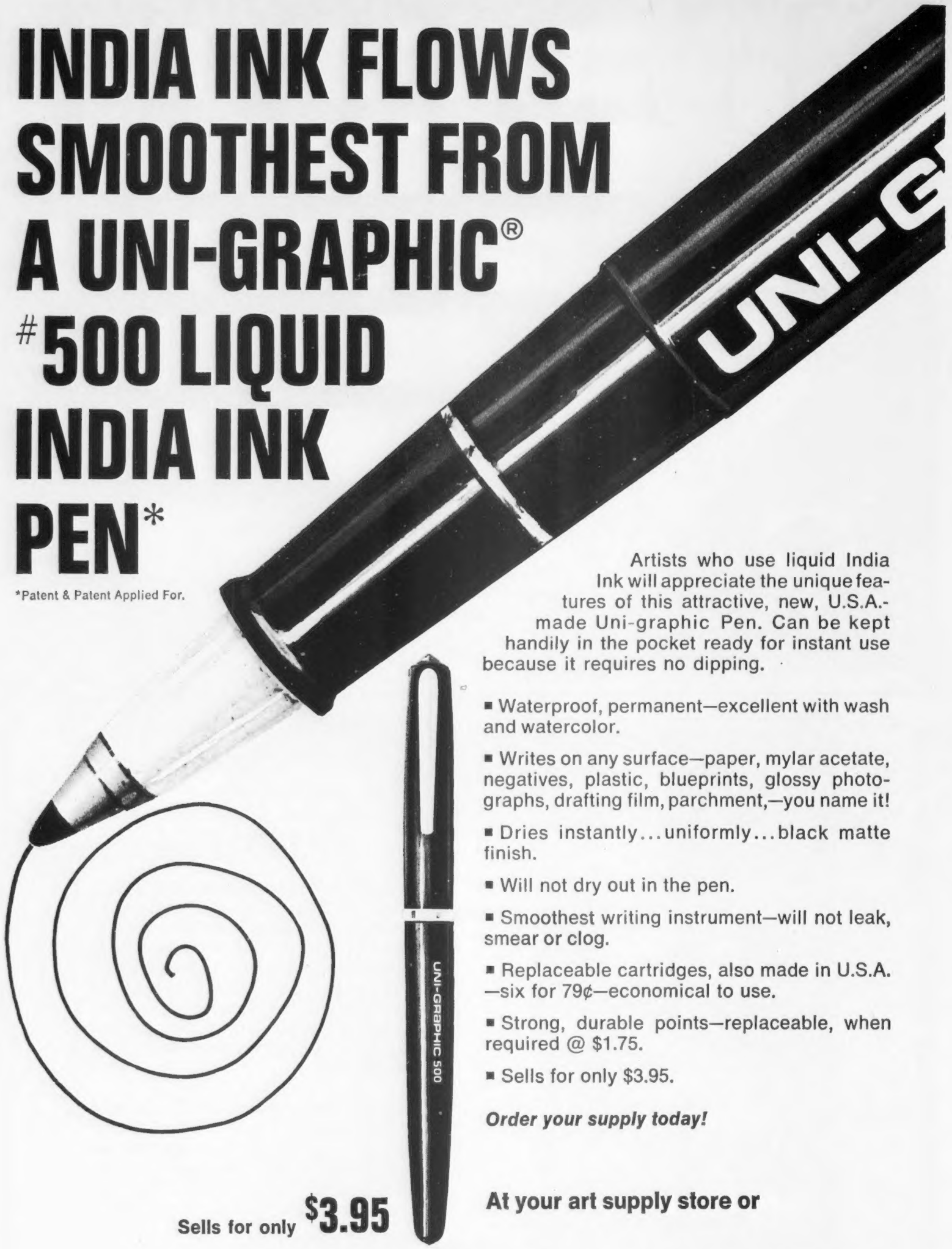

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Sound Off!

I appreciated the ten-page Nostalgia Dept. and hope you continue this enlarged version of the feature. I also hope you will continue to print selections of Roy Crane's scrapbook. It is the closest thing I've seen to a textbook on panel technique. Somewhere there must be other scrapbooks by other artists showing good examples of Ben Day use, various tricks of the trade, etc. Please look for some of these.
Graham Ball
Wichita Falls, Texas

In Issue #1, Elmer Woggon wrote about a visit to Fred Harman and mentioned an article about him in 'New West' magazine. I have reason to believe that this magazine has ceased publication. 'Red Ryder' was one of my old favorites and I'm wondering how I can obtain further information about Fred Harman.

When CARTOONIST PROfiles turns up in my post box I'm afraid everything else is completely abandoned. I have a 14-year-old nephew, also extremely interested in cartooning (he sold his first gag cartoon at 10) and he gets more agitated than me, waiting for the next issue especially if there is an American mail due in.
Leith McCunn
Christchurch, New Zealand

Editor's note: We're sure that Elmer Woggon, who's very helpful about such matters, can give you further information. You can address him at Studio 225, 1000 S.E. 4th Street, Ft. Lauderdale, Florida 33301.

I enjoy your magazine very much for the reason that I am a cartoon student studying through the mail with Famous Artists, and yours is the only magazine where I can read about cartoons and cartoonists.
Ralph Johnson
San Antonio, Texas

My true and first love is pen and ink which I have handled since I was 6 years old, but had to eat and am now painting lamp shades. CARTOONIST PROfiles is a great incentive to the many artists and would-be artists. Just keep on what you are doing. I am not one of the dissatisfied cranks who, when they read a magazine, try to control *it by their absurd and selfish aims by trying to change a good thing.*
Pete Zarilla
Rochester, Pennsylvania

Think your publication is excellent, and also interesting and helpful to a pro cartoonist. I do two Sunday color strips for Disney Productions — Disney's CLASSIC TALES and UNCLE REMUS — and have been turning these out for the past ten years.
John Ushler
Los Angeles, California

Great job — it gets better all the time — most professional job.
Dick Wingert
London, England

Even as you read this, my career as a cartoonist may be getting up on its first strong legs. I'm assigned as Editor of the White Elephant News, the command newspaper of the Navy's largest overseas shore command. Thus I've been given the opportunity to display a comic strip of my own. It's known as "Halfhitch Harrigan" and it shows the misadventures of a sailor in a combat zone. And though I'm halfway around the world, CARTOONIST PROfiles allows me, for a few moments, at least, to return to my homeland; not the United States, but the Land of India Ink. . . .
Kent Hansen
Journalist Seaman, USN
DaNang, Vietnam

When it comes time to re-up on various subscriptions, the only time I don't have to think twice is with CARTOONIST PROfiles. It's the type of publication the whole field of cartooning can be proud of. Keep up the wonderful work. Being that I, as a so-called 'Part-timer', am involved with another job, my curious side leads me to wonder 'how many' and 'what kind' of 'other' jobs some of the pros have. I think it might make for interesting reading. A recent letter from a friend in N.Y. affirmed at least 3 firemen, 1 cop, a post office worker, and a school teacher.
E.C. Bilsland
Buena Park, California

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I am now working for NHK (Japan Broadcasting Corp.), the only non-commercial nationwide broadcasting organization in Japan. In the Department of Education of NHK I am in charge of the FM radio program 'The English Hour', which deals with the cultural tendencies of English-speaking countries. For a very long time I've been planning to make some special feature programs about comic art in America. In Japan, comic magazines are very popular, especially among high school and college students, just like in the U.S. Some comic magazines are best-sellers on campuses. Your magazine will be of great help to us, I am sure.

Kosei Ono
Tokyo, Japan

© *Walt Disney Productions*

At the upper-left and upper-right-hand corners of the following pages you will find some Tytla animation drawings from 'Snow White and The Seven Dwarfs'. We've arranged these so that you can flip the pages to see how the figures are animated. Above is 'Dopey', one of the Seven Dwarfs, shaking some water out of his head. As we recall, he had swallowed some soap in a previous sequence. Flip the left-hand pages from front *to* back *to see him in action.*

6 *Sketch of Bill Tytla by I. Klein.*

GOLDEN AGE ANIMATOR VLADIMIR (BILL) TYTLA

The following thoughts and memories concerning one of the great cartoon animators, Vladimir (William) Tytla, were written by a longtime friend of his — I. Klein, who is himself a veteran animator, New Yorker cartoonist and painter. CARTOONIST PROfiles is indebted to 'Kleiny' for taking the time to write down these nostalgic reminiscences of Bill Tytla. The Klein sketch of Tytla, which accompanies his story, is a bell-ringing likeness of this master animator.

by I. Klein

The news that William Tytla died on December 29th, 1968 marked the passing of one of the great motion picture cartoon animators of the so-called "Golden Age" of animation. Many considered William Tytla the top man of that period.

Tytla joined the Disney Studio in 1934 and is credited with the creation of Dumbo, star of the Disney feature of that name. Together with Fred Moore he developed and animated the characters of the Seven Dwarfs in the first full length animated cartoon feature "Snow White." He animated and supervised animation on "Pinocchio" and The Night on Bald Mountain sequence for "Fantasia."

After about nine years at the Disney Studio, Tytla returned East where he directed animation for Terrytoons and for Paramount's Famous Cartoon Studio. Then when TV opened up for animation in advertising, Tytla moved on to TV commercials, directing for several TV commercial studios. It was then a natural step for him to open his own studio, William Tytla Productions, Inc.

William Tytla did not just walk into the Disney Studio as a novice. He had begun his animation career in the early 1920's on the East Coast and by the time he went to Hollywood, his reputation as an outstanding animator had traveled there before him.

I first met Tytla at the small studio of John Terry, brother of Paul Terry of "Terrytoons" fame. Bill was about seventeen or eighteen and had not grown his identifying moustache as yet. The reason Bill Tytla originally grew a moustache was to look older. This came about several years after we were no longer with John Terry. In fact our connection with John's studio was of short duration. It lasted until the work on hand was completed. When he got new work he hired a new animation staff.

Well, to get back to the moustache for a moment; I happened to meet Tytla on the street several years later. He was sporting a fancy hirsute adornment above his upper lip. He seemed to think an explanation was in order. To wit: He was now twenty-two years old and earning a very fine salary as an animator and wanted to look mature, to match his salary earning capacity. It was a suave type moustache, sort of a Dali thing in its early stages. The change for the Stalin-type heavy moustache developed much later. The fact of this moustache nonsense was that at twenty-two, Bill was a top animator receiving a top salary as proof of his animation capability.

Though Bill worked only for a short time for John Terry, he kept in touch with John for many years. Bill Tytla regarded John Terry as a worldly and wise man to whom he could always turn to for advice. Long after Bill went on to work for other studios, he always went to John for his opinion before coming to a decision. Bill never came to snap-top-of-the-head judgments. When John Terry died in the 1930's, Tytla lost a valuable counselor. One example of John's advice came

about when Bill was animating for Paul Terry in the pre-Disney days. Bill wanted to ask his boss Paul Terry for a raise in salary, so he visited John Terry to talk it over, explaining how much "footage" he was turning out and how well his work was being received. John said, "ask for one hundred percent increase." Bill asked and to his surprise, got the increase without any argument. Bill told Paul Terry, years later, about brother John Terry's advice in this salary matter. Paul said that he would have given Bill even more money at that time if he had asked for it. William Tytla was a brilliant animator from the very start of his career.

There was a lapse of time before I really became acquainted with Tytla. During that interval I changed from animating to magazine cartooning, drawing cartoons for The New Yorker and other magazines. During that period I met Bill exactly three times. Twice to say hello on the street. The third time was at a sort of theatrical recital in one of the brownstones in the West Sixties. This was, I think in 1925. We met there just by chance and after the recital we walked down to Forty-Second Street. During this stroll I had my first chance to know something of this man. He was in a gushing talking mood, but he said not a word about animation except that he was still working at it. I found through all the later years that unless I prodded him he would avoid that subject. Perhaps he was superstitious, fearing that he would be courting hard luck by talking about his success in his profession. I know he was superstitious in other matters.

As I said, as we walked he told me that he was born in Yonkers, New York; that his father was of Ukranian Cossack stock and his mother was Polish. His mother's people were of the lower Polish nobility and did not approve of their daughter's desire to marry

© *Walt Disney Productions*

Here is 'Sneezy' groping for a towel. Flip the right-hand pages from back *to* front *to watch him.*

a man of the Cossack people. So Bill's father (to be) sailed for the United States, got himself established, corresponded with his sweetheart through a friend back home. If he had written directly, the mail would have been intercepted by her parents. The sweetheart came to the States and the two were united in matrimony in a Ukranian Church ceremony. Vladimir (William) was the first child. Then Joseph, John and Anne, but not necessarily in that order.

All this Bill told me in continuous narrative. He had covered this part of the family history by the time we reached Fiftieth Street. During the next eight block walk Bill related some tales of his father's prowess during his military career. I visualized papa Tytla as a huge Cossack, but when I met him several years later he turned out to be a gentle man of medium height. I also met his mother. She was an attractive, dark haired woman.

Our really continuous friendship began when Bill Tytla and two other fellers, Maurice Rawson and Henry Berger moved into a studio directly above mine at the Kit Kat Club located at 71 7th Avenue. (All this is in New York City). Maurice and Hank were commercial artists and Bill was of course, in animation. These were living quarter studios. I was in no way involved in animated cartoons during that period, only doing cartoons for the magazines, also painting and etching. Bill and his friends were very interested in my work. We would talk about cartoons for publication, about painting and painters, but despite the fact that I had been an animator, Bill never discussed that subject. I only knew in a round-about way that he was animating at "Aesop's Fables."

During the time we were neighbors, Bill and his two partners attended some evening life sketch classes, did some painting and lead a lively after-work young artist's life. I think if William Tytla had followed through on a career as a painter he would have been tops in that field. I say this on the basis of the few paintings he made at that time.

Late in 1934 Bill Tytla went to Hollywood to join the Walt Disney Studio. In January of 1935 I went to Hollywood myself, with my wife Ann, daughter Barbara and daughter-to-be-born. Our

daughter Doris was born shortly after our arrival in the film capital. I was attracted to animation again by the development of sound for the movies. A new excitement had entered this profession and when I was offered work at animation on the basis of my earlier good standing in the business, I accepted the offers. First at a New York Studio in 1934 and then on to Hollywood for Columbia's Screen Gems and then to the Walt Disney Studios. During the five and a half years living and working in Hollywood, I saw a great deal of Bill Tytla.

During that period Bill met and married Adrienne La Clerc. Their first child Peter was born in Hollywood. It was in Hollywood that Tytla matured to his fullest talent as one of the great animators of the "Golden Age" of animation. By the Golden Age, I am referring to that period when realistic animation reached its prime without mechanical devices of action tracing called rotoscoping. Bill animated on the great ambitious features of the Disney Studio, setting the pace for others to follow. Of course Walt Disney's image overshadowed all his creative men. But the animators knew that Bill Tytla was tops. He liked the nick-

Bill Tytla's 'Satan' from The Night on Bald Mountain sequence in 'Fantasia'.

© Walt Disney Productions

name of "T-Bone" which some of the animators used on him. In fact he liked to refer to himself by that name. It started when he talked about the juicy, drooly "T-Bone" steaks that you could only get in New York City.

He belonged to the inside group of Key Men of the Disney Studio. They were the "elite". Bill bought a proper horse and played polo together with Walt Disney and others of the "elite". The polo playing ended when, during a polo game Bill's horse tripped and fell on him. Bill's pelvis was injured, but after some months in the hospital he recovered completely. Bill went back to work, good pay and extra bonuses.

Tytla animated the character 'Stromboli' in Disney's 'Pinocchio'.

© *Walt Disney Productions*

An end came to this idyllic life with the outbreak of the Disney Studio strike in March of 1941. To Walt Disney's amazement, Bill Tytla joined the strikers. Bill had no real grievances against the studio. The reason I believe must have been his loyalty to a close friend who was also a top animator and one who was deeply involved and committed to the strike. I can only give this as an educated guess because by that time we were back East again, in New Rochelle. I was working at the Terrytoon Studio.

After the strike was settled, Bill returned to work at the studio but things were not the same for him. Walt Disney did not forgive him. So about a year later Bill returned with Adrienne and their son Peter to the East Coast. Bill joined Terrytoons as a director of animation.

Several years previously, Bill bought a farm with much acreage on his father's advice, in East Lyme, Connecticut. Other members of his father's family lived in that vicinity. There was a large house, barns and about 150 acres. Bill

Tytla and the late Fred Moore created the Seven Dwarfs.

© *Walt Disney Productions*

and Adrienne made their home on this farm. Their son Peter grew up there; their daughter Tamara was born in East Lyme and grew up there. Bill modernized the house and made great improvements while working in the City at animation. Bill Tytla and his farm could be a story in itself, but I will pass it by in this writing.

Back East, Bill was in a new atmosphere where the Disney-type of perfection at any cost did not exist. Animation was just a commercial commodity to be produced in the most economical way. However, the point of view at Terrytoons as at the other major cartoon studios was for full realistic animation. Limited animation had not yet come upon the scene. Realistic, full animation was the only kind Bill approved of, but the process of production was very limited here in the East. Though Bill had parted company with Walt Disney, the Disney Studio was to be forever his Shangri-La.

Terrytoons work schedule was tight, efficient and fast. Bill adjusted grudgingly. The quality of the cartoons he directed were of a finer standard than of the other Terrytoon directors. After several years he moved on to Paramount Cartoon Studios where he directed. Popeye and other animated cartoons were produced there. Here too the schedule was tight and efficient though there was more leeway in their cartoon "belt-line" than at Terrytoons.

With the arrival of TV, new studios appeared and new animation techniques were developed. Animation studios sprung up in most of the countries around the world. Bill had many offers to go abroad to direct cartoons both for theatres and for TV. He turned down all such offers. He did move on to TV work. He directed TV commercials for Tempo Studio and Academy Pictures. Both studios turned out commercials of the finest quality. It seemed like a natural step for Bill to go into business for himself, William Tytla Productions Inc.

After about ten years and close

to two thousand TV commercials Bill decided to retire to his home in the country, only to come into the City for occasional work. However he could not stay "put". He flew to Hollywood to direct and to animate in Hollywood studios. He was still in harness, so to speak, when he died in his home in East Lyme, Connecticut on December 29th, 1968. Vladimir Peter Tytla was sixty-four years old.

Daughter, Tamara

Tytla with his son, Peter, a Director of Television Commercials in New York City.

George Sherman, of the publications department of Walt Disney Productions, interviewed BILL TYTLA on May 13, 1968, the last time Bill was in California. The following is the result of this interview. Tytla was in extremely poor health at the time and had already had three previous strokes. His final one occurred seven-and-a-half months later. George Sherman says, "I knew he was ill — after hearing tales of this big full-of-life individual, I was surprised to see him bent and stuttering; obviously something was wrong. He still had the talent to animate, but he couldn't work fast enough, and today everything is speed — not quality, but get-it-out-in-a-damn-hurry."

PERSONAL HISTORY

I came to work for Walt Disney in 1934.

I was a high school dropout. I went to Paris to study. Paris was a base for branching out in all directions. Paul Terry contacted me there and asked me to return to New York and work for him. From there I went to Disney's.

I left in 1943 to return to Connecticut.

PRE-DISNEY DAYS

I first heard of Disney in 1929, in Paris. I went to a movie there and saw one of his shorts. I wondered who he was.

Later I had the opportunity to watch some stolid Germans as they sat through a Disney short. They didn't laugh at all. Throughout the film they turned to each other and made a motion of a wheel turning by their ear. They thought he was screwy . . . they thought the man was "addled." They didn't understand him at all.

Some of the men came from New York. I was attending an art school in New York, and there I met Ted Sears. He wore his hair plastered down, and he talked out the side of his mouth. He wore a high collar and looked like a defrocked priest. But he walked along the hall dropping little nuggets of humor.

In New York I first met Ben Sharpsteen. He tore out a page from a book on cartooning and gave it to me. I never forgot it — it was one of the most thoughtful things anybody ever did for me. Later on I always remembered him from the old days. Some of the other men didn't like him — he was a hard taskmaster — but I always did. Because of what he did for me in New York.

Walt and Roy Disney knew of me because of what I did for Terry. They would look at Terry's productions and could recognize my animation. Roy would call me up whenever he was in New York, and finally in 1934 I went to the studio for the first time. It was an on-again off-again romance until I flew west.

FIRST MEETING WITH WALT

In 1934 I flew from New York to the Disney studio. The flight took 18 hours. Jesus, but I was impressed at the Disney studio. It was such a beautiful plant.

By this time I knew all about Walt. I knew he animated well, and I believe in good animation. I thought that Walt must be a great guy, and when I met him he lived up to everything I had anticipated. And he always retained that esteem in my mind.

His working conditions were terrific. He was miles ahead of the competition in all fields.

I returned to New York to tidy up my affairs and in November, 1934, started to work full time at the studio.

SNOW WHITE AND THE SEVEN DWARFS

Freddy Moore and I were responsible for the dwarfs. There were seven of them, all the same size, and only one (Dopey) who didn't have hair on his face. Each one was a separate color. We animated all seven of them at once.

On Snow White, Walt always gave us directions. We were all walking on tiptoes on that one. We didn't know what to expect. We were all full of all kinds of emotions.

Today I know that the animation style differs for a feature, a short or a commercial. But in those days we weren't aware of the difference.

I first became aware of Walt on Snow White. I never saw much of him before that.

DUMBO

This picture went very fast. It was the nature of the film to go very fast and get it out in a hurry. The baby Dumbo was mine.

PINOCCHIO

I had to animate one sequence in Pinocchio, and I gave it everything I had. There were several scenes in the sequence, and I showed my animation to the other animators. They all said "great" or "nothing else is needed" or "don't change a thing." I felt pretty good about it.

Finally the time came for Walt to see it. He was subdued and even

jolly in the sweat box. We ran the sequence, the lights went on, and we all waited to see what Walt would say.

He said, "That was a helluva scene *but*" — there's always that cruel *but* in there — "if anybody else had animated it, I would have passed it. But I expected something different from Bill."

Well, he sunk a ship with that remark. Understand, there was nothing mean in the way he said it. It was very natural. He was expecting something else from me, that's all.

It took a couple of weeks before I could work again. I was crushed. But one day I took up my pencil and started to draw again, differently. It was as if something hit me, and I started all over. This time when I showed it to Walt he said, "Great. Just what I was expecting!"

He never did explain what was wrong. It was as if in some magical way you would know (what was wrong).

FANTASIA

I animated the devil in Night on Bald Mountain.

On all my animation I tried to do some research and look into the background of each character. (NOTE: Sort of like the Actors Studio which evolved years later.) So I did some reading about Moussorgsky.

Now I'm Ukranian, and Moussorgsky used terms I could understand. He talked about *Chorni-Bok*, the Black Art. Ukranian folklore is based on Chorni-Bok. I related to this.

Walt had the knack of introducing you to your adversary. I don't think he knew of my background — actually, the director gave me the assignment, not Walt. But I remembered my background and studied up on Chorni-Bok. It's not related to American mythology but to European.

I used some of my background in the short, Der Fuhrer's Face. I was given a German schoolmaster to animate. And I animated Hitler, in a scene where the hair fell down over his face and he'd use his lower lip as a funnel to blow away the hair.

At one point one of my characters had to pick up a sword. I remembered my father, who was a Ukranian cavalryman. I remembered the cavalry gesture as they

L to R: Otto (Little King) Soglow and Bill Tytla

Tytla at Disneyland

Tytla's wife, Adrienne, and Bill, several months before his death.

brought their swords to a full salute. I used this gesture in animating the German. It was authentic — it was good animation.

THE STRIKE

(In answer to the question if lack of a bonus on Snow White lead to the strike:) I cannot remember being promised a bonus. Even if I had, it would not have egged me on to extend myself.

I was for the company union, and I went on strike because my friends were on strike. I was sympathetic with their views, but I never wanted to do anything against Walt.

The food supplied by the union wasn't for me, so one lunch hour I went to a nearby greasy spoon for lunch. There was Walt in a booth. I went up to him, and we shook hands. I told him the strike was foolish and unnecessary. He asked me to return to his office with him to work out a solution. I was dressed in old clothes, so I asked to go home, shower and change. We made an appointment for later that afternoon.

I drove to my home in La Canada, and my wife said that Walt had just called to cancel our meeting. Somebody had gotten to him and told him not to work with me. I wasn't an officer of the union, and I really couldn't speak for anybody anyway.

Later when the union officials wanted to meet with some of our men I went with them to the Hollywood-Roosevelt hotel. I introduced the men and left — I had no part in their discussions or meeting.

WALT AND LANGUAGE

We were sitting in a sweat box one day and I told Walt, "Give me something with some balls to it." His eyebrow shot up and — I can draw how he looked but not say it. He liked the phrase and he picked it up. Every so often I'd hear him use it.

Walt had trouble with the liquid "l". He always called me Wee-yum. Never William. He'd say, "Wee-yum, whaddya know?" And I'd answer, "Nothing, until somebody tells me."

Walt Disney & Bill Tytla. Photo taken at the studio in the late 50's.

© Walt Disney Productions

Reminiscences

by I. Klein

I. KLEIN, who gives us the benefit of his recollections of BILL TYTLA in this issue, has added herewith some reminiscences of his own animation career that we found very interesting.

I'd say the Golden Age of animation for myself was when I was an animator at the Walt Disney Studio in Hollywood. I animated on the cartoon shorts. That was back in the mid-1930's. To name some of the Disney cartoons with sequences of my animation . . . "Wynken, Blynken and Nod", "Mother Goose Goes Hollywood", "Lonesome Ghosts", "The Return of Toby Tortoise", "Mickey Magician", "Woodland Cafe" and others.

My experience as an animator began when I was a kid in the pre-sound days . . . the silent films. I attended art schools between jobs at the animation studios . . . then when The New Yorker magazine started in 1925 I began to sell regularly to The New Yorker and to other magazines. I dropped away from the cartoon studios until 1934 when I joined the staff of the Van Buren Studio in New York, as an animator.

I. KLEIN drinks a toast to the 'GOLDEN AGE' of animation.

By 1934 the movies were already talking. I did a big chunk of animation on a cartoon "The Sunshine Makers" which was possibly the first animated cartoon in color. I also animated on several other Van Buren cartoons. I continued doing cartoons for the magazines during that period.

In 1935 I went to Hollywood with my little family. From that time on my main profession was animation. In Hollywood I first worked at Screen Gems (Charles Mintz Studio), then animated at the Walt Disney Studio.

There was a restaurant-lunch room near the studio where I ate together with a group of animators nearly every day. Walt Disney would eat with us several times a week. He always had bits of gossip for us, like: "We're moving Roy and his bookkeeping department from the main building to the building across the street . . . (Roy was Walt's brother and the business man of the two) . . . I'd like to move him and his bookkeepers five miles away from here."

Another example: "Roy brought Mr. Giannini (the banker) for a meeting with me to hurry me along to finish Snow White (which was in production at that time) . . . instead I got Mr. Giannini so interested and excited about our next project, Pinocchio, that he advanced us another bundle of money . . . I beat Roy in this one." Another: "Salvador Dali came to see my yesterday, we had an eyeball to eyeball talk (Walt leaned forward towards one of the men, almost touching noses, to demonstrate Dali's action) he talked with lots of excitement and gestures, a very interesting guy . . . but I'll be darned if I understood what he was talking about."

The thing that really made my working at the Disney Studio in those days the "Golden Age", as far as I was concerned was the way we worked there. As an animator I had my own room with one and sometimes two assistants. This was quite different from working in a "bull pen" with assistants, inkers, painters . . . a hub-bub of a noisy environment. Very distracting. When animating, particularly cartoon entertainment animation, the characters are acting inside your mind as you work. At the same time you must carry on the record of the drawings in their proper relation to each other in progression, on long sheets called exposure sheets. These are the animation bookkeeping sheets in running numbers showing the timing of the action and the dialog. It is really a work of concentration.

Besides my assistants there were services such as for example, when I did the Laurel and Hardy sequence in "Mother Goose Goes Hollywood", I mentioned to the director that I'd look through the newspapers to see where some Laurel and Hardy comedy was playing. He answered for me to wait until I heard from him. In about an hour I was called into one of the projection rooms and treated to an afternoon of Laurel and Hardy comedies. Another time, I needed, for "Lonesome Ghosts", dance steps of "Shuffle-off-to-Buffalo". They shot footage of a couple of dancers doing the steps I needed. Several variations of the steps.

Animation at that time was full animation . . . stacks and stacks of drawings, with complicated and multiple action. The aim was for creativity and perfection. When an animator picked up his animation assignment he would spend hours with the director, working out the acting and the timing in the fullest detail. Then when the animation got underway it went through various stages of refinement, from rough to cleaned up animation. At each stage the work was shot in "pencil tests" and viewed in the animator's own room on a film viewer "moviola". At the stage of semi-clean-up, the animation would be cut into the working reel. At this point you'd have a screening meeting with your director in a small projection room called "the sweat box". Of course the animator made use of his assistants and "inbetweeners" along the way.

After the sweat box sessions, changes and corrections, the animator's "clean-up man" made sharp outline drawings on fresh paper, over the light box of the animation board, never touching the animator's drawings. This was shot for the "clean-up reel". Each step had carried your scene nearer to perfection. There might be more changes even then, but finally everything was okayed for inking and painting and so onward to camera.

Perhaps to an outsider the process sounds tedious, but if you had been in the business since you were a kid, it all was as natural as breathing.

Even after the cartoon was finished and released for theatre showing there were post-mortem sessions, all the animators joining in, looking for imperfections in action and in timing, not for changes in that particular cartoon, but so as not to repeat mistakes on future pictures.

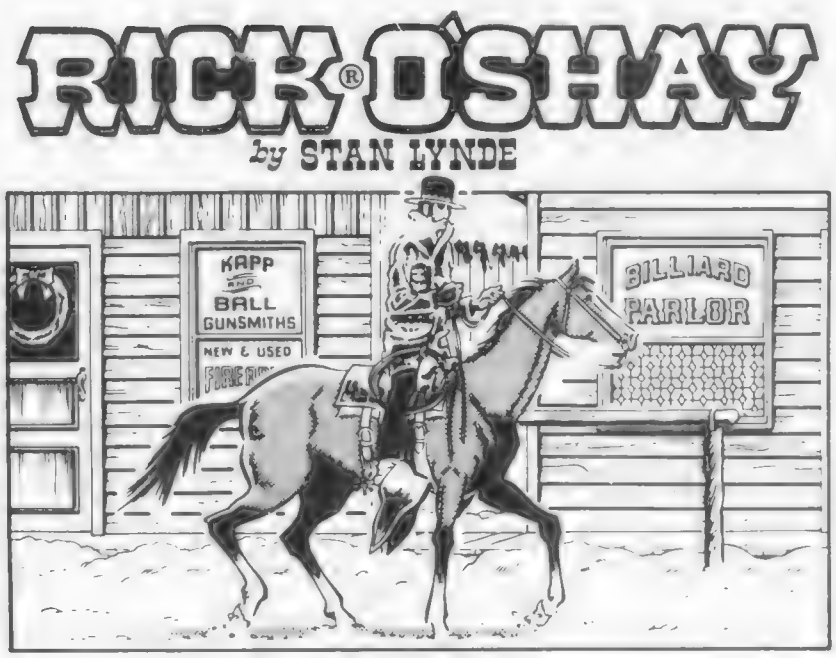
The Disney Studio was in a way, an animation teaching institute or college. There were classes in every stage of cartooning making for the Disney employees.

The studios where I worked subsequently made my recollections of my Disney Studio days appear to be of "The Golden Age." ●

CONNI

Stan Lynde

In Issue #1 of CARTOONIST PROfiles we ran a story by STAN LYNDE which brought a good many favorable comments from our readers. Stan, as you know, does the RICK O'SHAY strip for the Chicago Tribune-N.Y. News Syndicate. Because of this reader-interest we asked him to give us a little more information about some of his methods. So, on the following few pages, you will see some of the photos which Stan takes as reference material for later use in the strip, as well as a map which helps him keep the various buildings in the town of CONNIPTION, where the strip takes place, in the proper relationship to each other. Stan often takes photos for his morgue on trips which he and his wife, Sidne, make from their home in Red Lodge, Montana.



IPTION

Stan took these photos of a Methodist church in Belfry, Montana, and used them as the model for the church in Conniption. It was featured in the accompanying Christmas Sunday page. It's of no particular denomination in the strip.

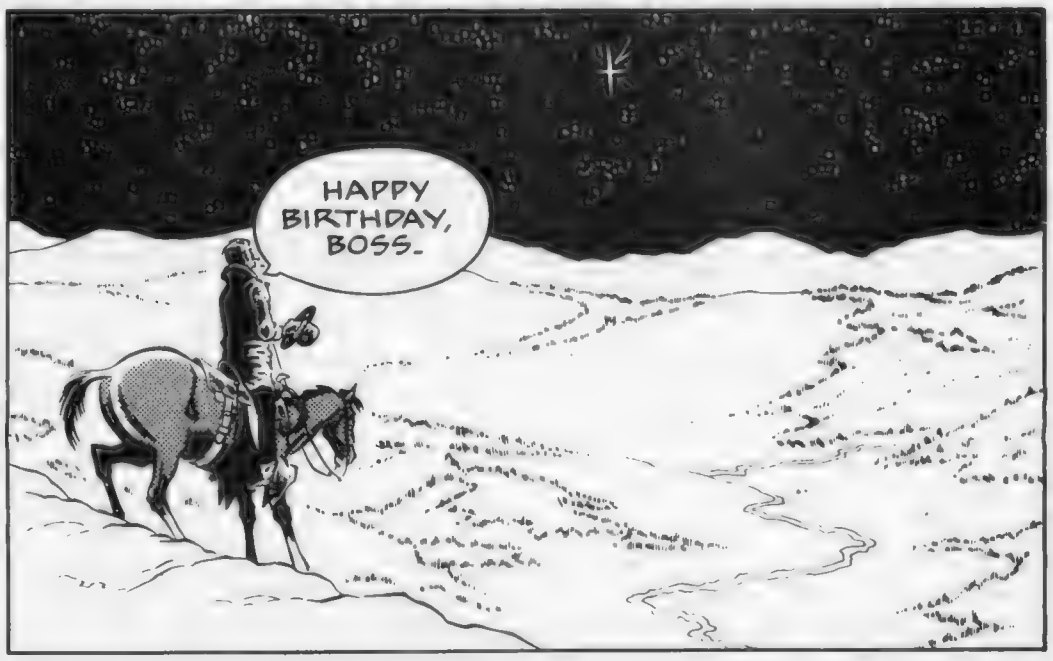
Continued

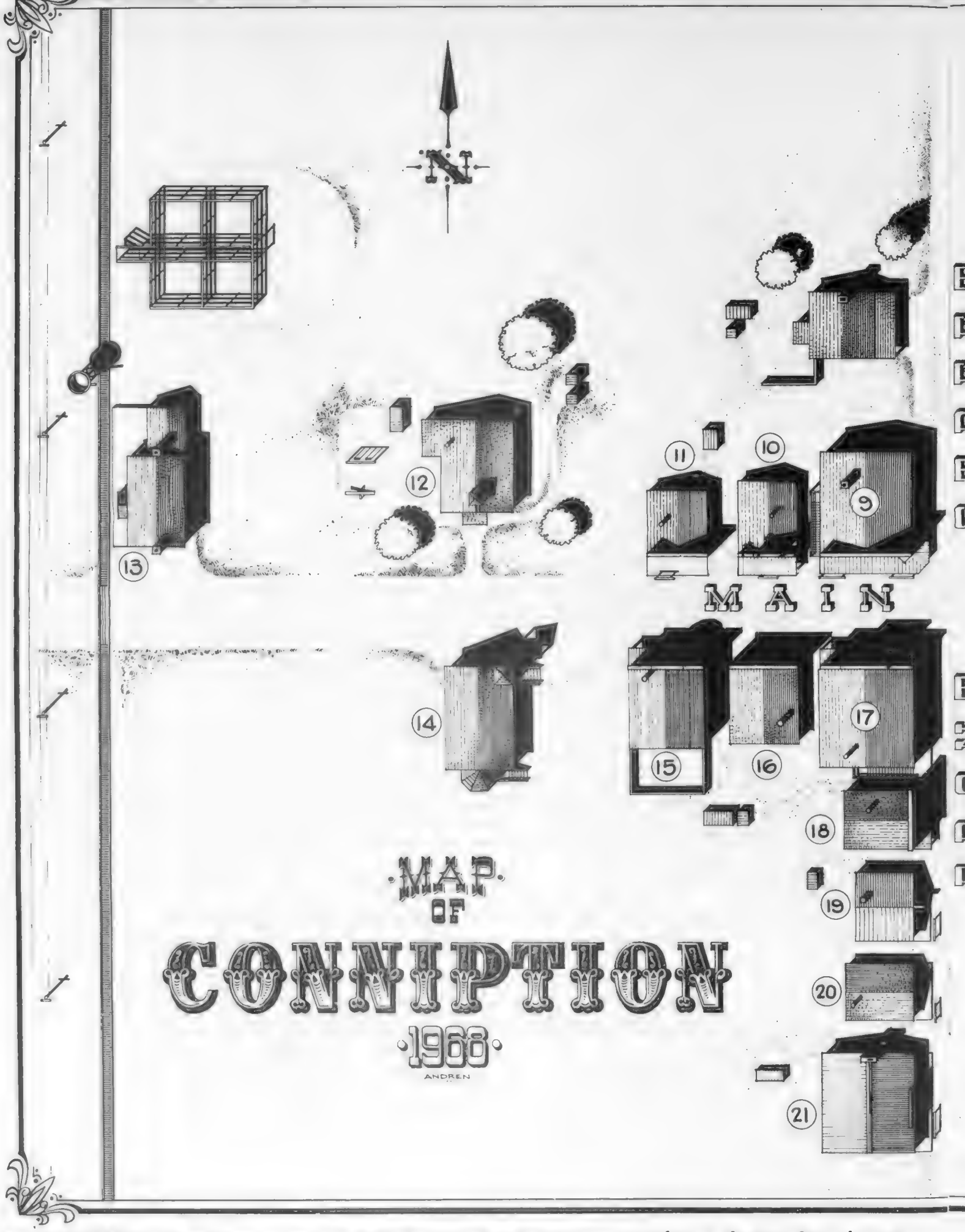
Photos of a home in Virginia City, Nevada. They form the model for the home of Conniption's banker, MORT GAGE. (No. 7 on the map)

Holsters and belts made especially for Stan by a saddlemaker in Billings, Montana. Rick's revolver, at the left, is the famous 'Peacemaker', Colt army model of 1873, caliber .45. Hipshot's at the right is the 'Navy' Colt, model 1851, .36 caliber, percussion six-shooter.

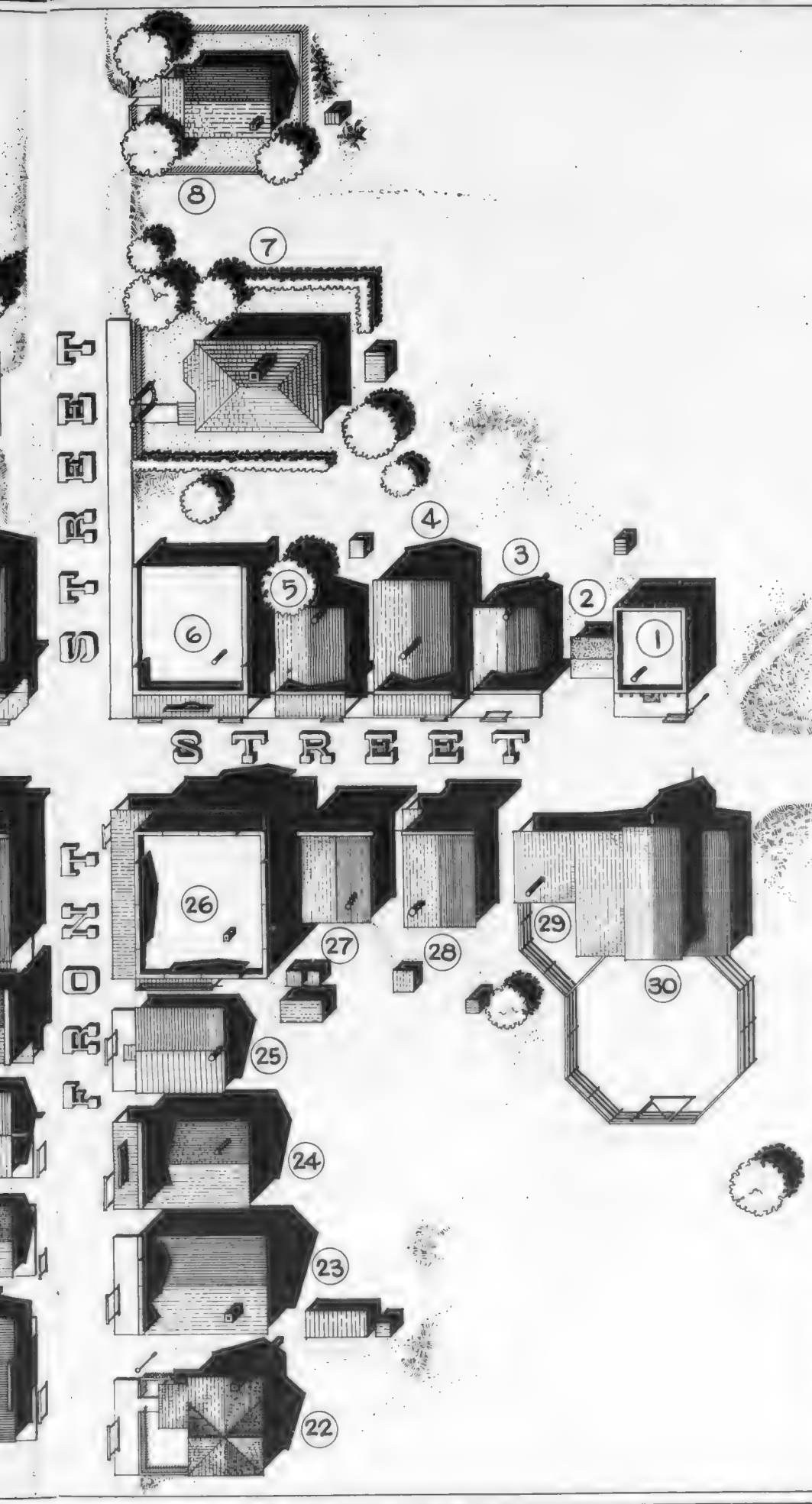
Continued

Photos of a home in Red Lodge, Montana. Stan hasn't featured this house as yet in the strip but he plans to bring it in as the home of GAYE ABANDON and her soon-to-be-adopted son, QUYAT, replacing her present home. (No. 8 on the map)





This CONNIPTION city map was created by Stan, together with an architect friend and fan named Larry Andren of Billings, Montana. They worked it up partly for the fun of it and partly in the interest of greater accuracy in RICK O'SHAY. Stan says it helps to know exactly where each and every building is. You'll notice, on the Sunday page, that Kapp & Ball Gunsmiths and the Billiard Parlor are in correct relationship to each other. And that the church and the lumber company are O.K. also, according to the map. Stan also comments that No. 22 might be taboo for a family newspaper but that it was an essential establishment in every frontier town. The proprietor thereof, incidentally, is a 'lady' named Mustang Mary.



•LEGEND•

1 JAIL - MARSHAL'S OFFICE
2 MARSHAL'S QUARTER'S
3 BARBER SHOP
4 EXPRESS OFFICE
5 CONNIPTION CHRONICLE
6 BANK-(2ND FLOOR: DOC'S OFFICE & LAWYER)
7 MORT GAGE'S HOME
8 GAYE ABANDON'S HOME
9 GENERAL STORE
10 UNDERTAKER
11 POST OFFICE
12 SCHOOL HOUSE
13 RAILROAD DEPOT
14 CHURCH
15 HARDWARE · LUMBER CO.
16 GREASY SPOON CAFE
17 CRYSTAL PISTOL SALOON
18 POOL HALL
19 GUN SMITH
20 2ND HAND STORE
21 SALOON
22 SPORTIN' HOUSE
23 BOARDIN' HOUSE
24 SADDLERY
25 CHINESE LAUNDRY
26 HOTEL
27 DRUG STORE
28 FEED STORE
29 BLACKSMITH
30 LIVERY STABLE
31 HIPSHOT'S CABIN

Some inside and outside views of Stan's studio which is in a separate building across the lot from the Lynde home.

A Lynde photo of a locomotive at the museum in Carson City, Nevada.

The Lynde home in Red Lodge, Montana, after a snowstorm this past May.

Nostalgia Dept.–How they looked in 1925!

Caterers to Kids—Young and Old.

Bud Fisher. Immortal through "Mutt and Jeff."

Rube Goldberg. "Boob McNutt" classically twisted in a chandelier.

Thomas A. Dorgan. "Tad" is precious to un numbered legions

H. T. Webster. Intrinsic humanness of a guy in a Brown Derby.

Nell Brinkley. Weaving with her needle sharp pen rich lace of romance for millions of lovers.

Gene Carr. Revealing the humor of childhood.

John T McCut cheon. First-page philosophy and humor in pictures for a life-time

Winso McKay. Dreamy drawings of "Little Nemo."

C. M Payne. "S'matter Pop," merely exaggerating real life.

Penryhn Stanlaws. Feminine grace in colored pages.

Jean Knott. "Just like a man."

Pat Sullivan. "Felix," black and white and read all over.

J. F. McGurk. Those wonderful legs on sport pages.

Clare Victor Dwiggins. "School Days of Tom Sawyer and Huck Finn."

James Swinnerton. Kidology through "Little Jimmy."

Tex Blaisdell

Tex in the 'pit' left-handing a Sunday page.

Little Orphan Annie®

When HAROLD GRAY, the creator of one of the all-time great comic strips, LITTLE ORPHAN ANNIE, died in 1968, the Chicago Tribune-N.Y. News Syndicate was faced with the problem of finding a topnotch artist to carry on the feature. We think that CARTOONIST PROfiles readers will be interested in reading about the steps that were taken to find such a man, and in hearing about some of the problems that the successor faced. PHILIP (TEX) BLAISDELL, who had assisted a number of prominent comic artists in highly capable fashion over the years, won the assignment and talks with us about it in the following conversation.

Q: Will you tell us the sequence of events which led up to your taking over the drawing of one of the all-time great strips, 'Little Orphan Annie', after the death of the creator, Harold Gray, on May 9th, 1968?

A: Well, at the time I was inking comic book stories and assisting Hal Foster on 'Prince Valiant'. Over the years, as you know, I had assisted and worked with various men such as Stan (Juliet Jones) Drake, Leonard (On Stage) Starr, John (Rip Kirby) Prentice and others, all of whom did straight, illustrative-type strips. I'm essentially a 'big-foot' man, and after working on all those illustrative strips for years, I promised myself I would never do a straight strip because I know how hard it is. As the years had tottered on past, I just didn't have the steam to do one anymore. Then one day, somewhere around the early part of June, I received a phone call from my friend Warren King, the editorial cartoonist for the N.Y. Daily News. Warren had suddenly discovered that there might be an opportunity in connection with 'Little Orphan Annie', and he called to see if I would be interested in taking over the drawing. I thought to myself, "Little Orphan Annie — how hard could that be? I ought to be able to do that — that isn't Rip Kirby or Prince Valiant." So I told Warren, "Sure, I'd love to try it!"

Q: Most of us in the cartooning profession consider you 'tops' when it comes to long experience in working in other men's styles, and I understand that Warren King made this clear to the Chicago Tribune-N.Y. News Syndicate. What happened next?

A: I was called in for an interview and spoke to Arthur Laro, Henri Arnold and Hank Raduta. Henri, by the way, had been doing the 'Annie' drawing since Gray's death. As you know, he's the syndicate's art director, and he only had time to fill in till a permanent

replacement was found. They asked me what my politics were and I told them that John Birch was somewhere way over there to my left. Naturally, this factor interested them because Annie had always taken a very conservative line. I'm not, as I'm considered by my son in some instances, a reactionary swine, but I *am* conservative. I was told that a writer had been employed so I wouldn't have to worry about the story. I learned how much money they were prepared to offer me if I landed the job and that our arrangement would be on a freelance (fee) basis. The amount mentioned was a considerable sum and I was very pleased to hear it because it was over twice what I had ever made before in my life. (I would be given a straight salary and wouldn't share in the royalties.) They said there wasn't much leeway on publication deadlines so I was given a script of a Sunday page and was told that there were quite a few others trying out on this same page. Apparently I was the last one to enter the picture. Hank Raduta told me how the script was laid out for the next year. The minute I saw the script, the typewriter on which it had been written, and the physical form in which it appeared, I knew immediately that I had worked with this famous writer on many scripts over the years. As you know, he prefers to remain completely anonymous, so I won't disclose his identity here. At this point they asked me to do a set of dailies, the first week of a new sequence, instead of the Sunday page, and I began to realize that they were giving me the full shot and that all I had to do was not goof. I'll bet I put in over 100 hours because I could see how important this opportunity was. It took me a week — 12, 14, 16 hours a day — I would work as long as I could, go to bed for two hours, then work eight, sleep four, work sixteen, sleep two, tear the work up, throw it away and start over again. I never worked as hard on anything in my whole life! I brought the results in to the syndicate at 11 o'clock on a Friday morning and found that they seemed to be very pleased. By the middle of that afternoon they had decided that I was their man but Arthur Laro, the president of the syndicate, had a tough time trying to get through to me to give me the good news. My wife, Elaine, who's a real estate agent, had been on the phone constantly all afternoon, and so Mr. Laro had had to stay in the office till six to reach me. Somehow that didn't seem like the proper way for me to start off the new job. They paid me for this first set, dated July 22, 1968, printed it and I've been drawing the strip since then.

Q: Are you now able to do the dailies and Sunday strips any more quickly than you did that first set?

A: Oh, I gain a little as time goes on, but it still takes me roughly from 8:30 in the morning till 11 o'clock at night — seven days a week. (Editor's note: we talked with Tex about six or seven months ago for this story). The difficulty arises, of course, from my trying to duplicate the art work very precisely.

Q: What were some of the things you discovered as you went along?

A: I researched every damn line. They gave me a handful of proofs and some originals to work from. If I could find Annie in the pose I needed, I just copied her cold. I keep referring back to the originals all the time, so as not to drift too far away from Harold Gray's style. I might add here that the reason that huge piles of Gray originals weren't given me was that he had donated most all of his originals to the Boston University Special Collection of cartoonists' drawings, mementos, papers, etc., several years ago. I discovered that Gray like most cartoonists, drew the same poses over and over again — there were perhaps 20 or 30 of them. If Annie happened to be throwing somebody over her shoulder and smashing them into the wet cement, the pose would be something different, of course.

Q: What has made the job tougher than any you've tackled before?

This strip, as well as the others included with this interview, is one of those drawn by Tex Blaisdell.

ORPHAN ANNIE
FIRST THING I DO WHEN WE GET T' THE PALACE IS TAKE A HOT SHOWER AN' SEE IF WE CAN GET THE WORD T' "DADDY" THAT THE SITUATION IS UNDER CONTROL! O.K., BALD EGO? ONLY ONE THING BUGS ME, THOUGH!
BACK A COUPLE O' MILES IS THAT BLOODSUCKIN' GEN. RUNAMOKA... WHAT HAPPENS WHEN SHE HITS TOWN??
HER FATE HAS BEEN DECREED, ANNIE!
W-WHAT H-HAPPENED, BALD EGO!! OR AM I LOSIN' MY MARBLES???
11-4-6

A: Annie is a straight strip — an illustrative concept. All the other straight strips I've worked on have been more or less photographically realistic so, all these years, I've been training myself to draw photographically realistic people — in school, and in working for Hal, John, Stan, Leonard, etc. Then I came across Gray's figures which are not photographically realistic but are treated as such. His style goes back to Billy DeBeck and all those old pen masters. Naturally, that's not the style they use today which I'm used to so I had to forget all the photographic realism I had been trained for, and learn to draw Gray's particular brand of figure proportions and concept of head, draperies, backgrounds, etc. In the past I had been able to draw Popeye when I assisted on that strip because, as I mentioned earlier, I'm basically a 'big-foot' man. And I had struggled and learned the 'straight' way over the past 15 or 20 years but Annie employs a style of art work that has no relationship to *anything* I ever did before.

Q: Did anyone tell you what tools that Gray had used in doing the strip?

A: No — I experimented. The way that one normally imitates someone else's art work is, first of all, to use the same tools the originator uses, and then to watch him use them so you make marks in the same way he does. Then if you have the chance to know him for a year or two, you try to get inside his head a little so you can try to figure how he thinks. In this way you can determine why he does what he does. Unfortunately, I never had the opportunity to meet and to talk to Harold Gray, and I don't know what tools he used. I don't know whether he was left-handed or right-handed. I happen to be left-handed and I see a lot of left-handed marks on the Gray originals I have. However, most of the lines look right-handed. I don't know what pen he used be-

The captions for the accompanying photos were all written by Tex Blaisdell.

Life ain't easy for a boy named Little Orphan Annie — Tex's son, Bruce, puts his yellow afro to work for dear old dad!

This is the only model for 'Sandy' I have — some day I'm going to have to get a real dog.

Little Orphan Annie®
© 1969 by News Syndicate Co. Inc. World Rights Reserved
"LET US BE OF GOOD CHEER, HOWEVER, REMEMBERING THAT THE MISFORTUNES HARDEST TO BEAR ARE THOSE WHICH NEVER COME"
— LOWELL
ANNIE HAS DISCOVERED THAT THE SHINY GOLDEN PALACE ON THE TOP OF "THE MOUNTAIN OF ETERNAL PEACE" IS AN ILLUSION··· BUT THAT THE VENGEFUL GEN. RUNAMOKA AND HER HENCHMEN ARE VERY, VERY REAL!
I GOTTA CONFESS, MAC··· I'M ALL MIXED UP, TOO! I DON'T SEE ANY PALACE··· AN' IN SPITE O' WHAT GEN. RUNAMOKA'S SCREECHIN'····
··· I DON'T SPOT ANY "HUNDREDS O' ARMED MEN" SURROUNDIN' HER!
THE BALD EGO MUST BE A MAGICIAN OF GREAT TALENT!
A MOMENT AGO THERE WERE NO COMPANIES OF SOLDIERS··· WHERE DID THEY COME FROM? HOW DID THEY GET TO THIS FORSAKEN MOUNTAIN PEAK?
THEY CAME WITH YOU, GEN. RUNAMOKA!
I KNOW WHO CAME WITH ME··· MY OWN LOYAL DEVOTED SLAVES!! I TRANSPORTED NO HOSTILE ARMY!! YOU TAKE ME FOR A FOOL!
NO··· NOT A FOOL··· BUT A VICTIM OF YOUR OWN EVIL ILLUSION!
DO YOU COMPREHEND WHAT THIS IS ALL ABOUT?
IN A KINDA DIM WAY, IT'S BEGINNIN' T' COME THROUGH, MAC!
ON THIS MOUNTAIN ILLUSION IS MASTER, GEN. RUNAMOKA! YOU ASSUME THE HORDES OF ARMED MEN YOU FACE ARE REAL··· AND YET···· ARE THEY REAL, ANNIE??
FRANKLY, BALD EGO, ALL I CAN SPOT ARE SOME REAL PEACEFUL CHARACTERS LOOKIN' LIKE THEY WOULDN'T HARM A FLEA ··· AN' SOME SLEEPY ANIMALS···
AND ARMED MEN?
THE ONLY WEAPONS AROUND ARE IN THE SLIMY HANDS OF THE GENERAL'S RAT PACK···
THEREIN LIES THE ENIGMA, GENERAL ··· IS REALITY WHAT YOU SEE ···? OR IS REALITY WHAT ANNIE SEES? TO FIND OUT····
···IS TO FIRE THE FIRST SHOT IN ANGER···
FIRE, YOU FOOLS!! THE ARMY IS A SHADOW ARMY!! THERE ARE NO MEN ···NO GUNS!! MOW THEM DOWN ··· DESTROY THEM INSTANTLY!!
NO!! WE SEE WITH OUR OWN EYES A FORCE OF MEN WHO OUTNUMBER US A HUNDRED TO ONE!! TO FIRE FIRST WOULD BE AN INVITATION TO SURE DEATH!!
FOOLS!! COWARDS!! DUPES!!
BALD EGO SURE PLAYS HIS SHOTS REAL LONG, DON'T HE, MAC??
IF I EVER SUCCEED IN UNSTICKING MY TONGUE FROM THE ROOF OF MY MOUTH, I MIGHT COME UP WITH AN INTELLIGENT ANSWER, ANNIE··!!
11-9-69

An 'Annie' Sunday page

YOU'RE LOOKING ON AT A REAL-LIFE DRAMA THAT BEGGARS REALITY, LADIES AND GENTLEMEN. THIS IS THE STATE PENITENTIARY WHERE A GROUP OF DESPERATE INMATES HAVE SEIZED THREE PRISON GUARDS AS HOSTAGES AND...
ABC
STANI
12-14

Some of the extremely realistic backgrounds that Tex did in 'Juliet Jones' strips.

...HAVE DEMANDED A PERSONAL CONFERENCE WITH GOVERNOR MAYO MILLSON HIMSELF. WE'VE JUST HAD WORD THAT THE GOVERNOR HAS ACCEPTED THEIR OFFER AND—WHAT'S THAT? HIS YOUNG SON DICK IS WITH HIM!
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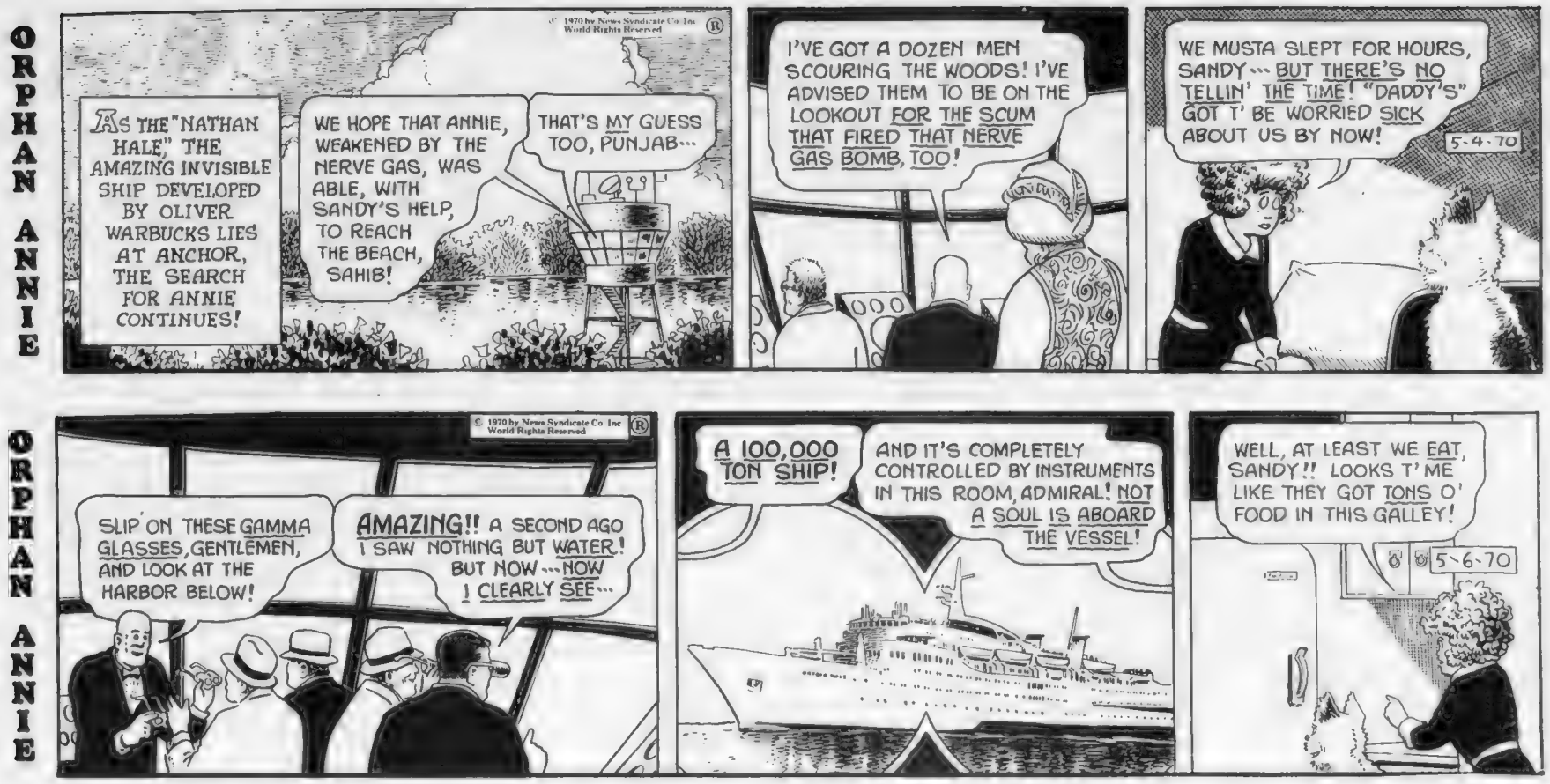
ORPHAN ANNIE
© 1970 by News Syndicate Co Inc World Rights Reserved ®
AS THE "NATHAN HALE" THE AMAZING INVISIBLE SHIP DEVELOPED BY OLIVER WARBUCKS LIES AT ANCHOR, THE SEARCH FOR ANNIE CONTINUES!
WE HOPE THAT ANNIE, WEAKENED BY THE NERVE GAS, WAS ABLE, WITH SANDY'S HELP, TO REACH THE BEACH, SAHIB!
THAT'S MY GUESS TOO, PUNJAB···
I'VE GOT A DOZEN MEN SCOURING THE WOODS! I'VE ADVISED THEM TO BE ON THE LOOKOUT FOR THE SCUM THAT FIRED THAT NERVE GAS BOMB, TOO!
WE MUSTA SLEPT FOR HOURS, SANDY··· BUT THERE'S NO TELLIN' THE TIME! "DADDY'S" GOT T' BE WORRIED SICK ABOUT US BY NOW!
5-4-70
ORPHAN ANNIE
© 1970 by News Syndicate Co Inc World Rights Reserved ®
SLIP ON THESE GAMMA GLASSES, GENTLEMEN, AND LOOK AT THE HARBOR BELOW!
AMAZING!! A SECOND AGO I SAW NOTHING BUT WATER! BUT NOW···NOW I CLEARLY SEE···
A 100,000 TON SHIP!
AND IT'S COMPLETELY CONTROLLED BY INSTRUMENTS IN THIS ROOM, ADMIRAL! NOT A SOUL IS ABOARD THE VESSEL!
WELL, AT LEAST WE EAT, SANDY!! LOOKS T' ME LIKE THEY GOT TONS O' FOOD IN THIS GALLEY!
5-6-70

cause I've figured that he would use it when it was new (a lot of those marks come from new pen points) and then continue to draw with it till it was worn out. And of course a pen doesn't make the same marks when it's old as it did when brand new. Incidentally, I finally decided that he was right-handed and that makes it difficult because of my being a lefty. An amusing thing in this connection has to do with my former work with Hal Foster. I've understood that the only thing that bothered him about the background drawings I did for him was the fact that I made left-handed cross-hatches. I finally had to do the Foster pages upside down so the cross-hatching would come out right-handed. Another thing — when I first started to work with Leonard Starr on 'On Stage', I couldn't understand why I couldn't make the same kind of line that Starr did. Finally, I discovered the reason for the difficulty. I had been turning my sheet of drawing paper continually, in order to make brush strokes in different directions. Leonard, it seems, did *not* turn his paper but made brush strokes up, down and sideways without moving the sheet.

I'm sure that Gray did Annie with a *collection* of pens — not *a* pen. Some of his fine pen lines could only come from a different pen than the big, heavy, broad lines one also finds in the strip. He didn't use a Gillott 290, that will go from a thin line to a heavy one, because his lines were sort of stiff and weren't flexible lines. He undoubtedly used a stiff pen-point — probably not even a Gillott. However, I like Gillotts and I use them. I've finally settled on a 303 because that will make a fine-enough line, bearing in mind what the engravers will do to you today. If I made some of the lines as fine as Gray did, they wouldn't reproduce today. Annie is a continuity editorial cartoon in a manner of speaking. Harold Gray wasn't trying to dazzle you with fancy illustrative footwork — he was trying to punch you with the message and he was a master at that.

Q: What have you done to collect additional samples of his work?

A: I've gone to considerable expense to buy reproductions of his work that were printed in book form. I have friends who attend some of the comic book conventions, and through them I've acquired about eight Annie Big-Little books and several 1927 hard-cover books. It cost around $100 to get these. They go so far back that I can't use them as references for art work. But if I have to draw a picture of Annie running, and don't have a model among my modern originals, I can find out, from these old books, what Gray did with her arms and legs when she was running. This early stuff, by the way, was a lot more cartoony — as he went along he began getting a little straighter. Annie really did a big-foot run in those days — like Beetle Bailey running.

Q: Were you a regular Annie reader before this opportunity came along?

SNAP!
BZZZZZZ
HEY, LADY, MY NAME'S TRUMBELL, AND I NEED HELP!
I CAN SEE THAT! THE PLASTIC SURGEON'S ANOTHER FLIGHT UP!
SOMEONE'S TRYING TO KILL ME!
POP!
PROVE IT!
BLAM!
HOW ABOUT THAT?
I'LL BUY IT! BEEN UP TO ANYTHING UNUSUAL LATELY?
I TOOK MY FIRST VACATION IN FORTY-TWO YEARS... SKIING IN SWITZERLAND...
BROKE MY LEG GETTING OFF THE SKI LIFT... FRACTURE SET BY KINDLY SWISS DOC... BUT I CAN'T SEE WHAT CONNECTION THAT COULD HAVE WITH THESE ATTEMPTS ON MY LIFE!
STAY OUT OF THE DEDUCTION BAG... LEAVE THAT TO MY PARTNER AND ME!
SAY, YOUR PARTNER WENT OFF WITHOUT HIS PANTS!
3

An example of the inking Tex did on Bob Oksner's great pencil drawings for National Periodical Publications.

A: Yes — early in life I read every comic strip I could lay my hands on but as time went by I got less and less interested in the so-called 'story strips'. I still read all the funny ones that I see but 'Dick Tracy' and 'Annie' are the *only* story strips that I persisted in reading all through the years.

Q: Have you been able to work comfortably as a team with the writer?

A: Yes — I had known him for 15 years, had worked with him, and we are personal friends as well as smooth-working associates. Naturally, these circumstances delighted the syndicate. Of course sometimes the writer gives me sequences for which there's no precedent. Then I have to figure out how Gray probably would have done them.

Q: Will you say some more about some of the changes you have made in the strip?

A: Well — I've been so busy trying to make it look like the original that I haven't been able to put enough time yet on studying Gray's composition and his concept of scenes. For one thing, some of the old dailies consisted of three panels that are almost identical — figures that are the same size and in almost identical positions in each of the three panels. So I try to switch my figures around — to use a little bit of perspective and depth, and to change the sizes a bit.

Q: What's this about Gray's putting pupils in Annie's saucer eyes?

A: For the last two or three years, or maybe more, he had been putting pupils in the eyes of several of the major characters — Annie, Daddy and Sandy, for instance. Most of the other characters had had pupils anyway. But the public image of Annie had been the blank, saucer eyes and the public apparently didn't even notice the pupils when Gray began to insert them. Maybe the jokes about the eyes began getting to him — which

might account for his adding the pupils. In spite of this change which Gray effected in his last years, I've considered that I'd be desecrating the altar if I put pupils in — so I've taken them out. Sometimes if I want Annie looking in a certain direction, I'll make that side of her eye circle heavier. In certain other ways I make little changes that I think are a good thing. For instance in a sequence I did a while ago, Daddy and Annie are climbing a mountain in East India. I show Daddy wearing his tuxedo with his sparkler pin and Annie in her familiar red dress. Harold Gray wouldn't have costumed the two this way when they were climbing a mountain but I purposely kept them in their familiar garb so that they wouldn't look different from the public image of them. Another thing occurs to me at this point — once, recently, I had a drawing of a railroad yard to do. You can't draw a locomotive out of your head so I used the Art-O-Graph projector (which projects a photo on your drawing paper in the size you need) and then rendered the locomotive in the way I thought Gray might have done it.

Q: Have you had any thought about getting an assistant?

A: No — I could never hire help that would be as fiendish about the job as I am.

Q: How do you manage to put in the murderously-long hours you do without blowing your stack?

A: Well, there are several reasons I suppose. To begin with, I'm a plowhorse, the bovine type. I nail my tail to the chair and stay there until the job's done. A more volatile type like Stan (Juliet Jones) Drake would probably find it much harder to keep these hours. After working 10 or 12 hours I may have a couple of drinks and then go back to work. Some cartoonists are just the opposite — a couple of drinks and they wouldn't make another pen stroke that day. In the second place, the job is not a bit boring for me. I believe I said earlier that I learned to read on comic strips. Mother would read me all the strips and I would get her to read them to me over and over and over, and about the third time around I had memorized every balloon on every comic strip that had appeared that Sunday. And months later I could still recite those balloons. The words were printed of course, and ultimately I realized that this word in this balloon in 'Slim Jim and the Cops' was the same as this word in 'Little Nemo in Dreamland'. I knew what the sound was so I taught myself to read this way. And by the time I was four, I could read and print. All I ever wanted to do was draw a comic strip so this job could *never* be boring. We had a blackboard in the kitchen, low down enough so I could reach it and on the days when I couldn't go outside, I spent all my time drawing little stick figures. Then gradually I made fat bodies instead of a stick. Actually I was drawing a comic strip. Mother was fascinated, tried to copy my drawings from the blackboard but

ORPHAN ANNIE

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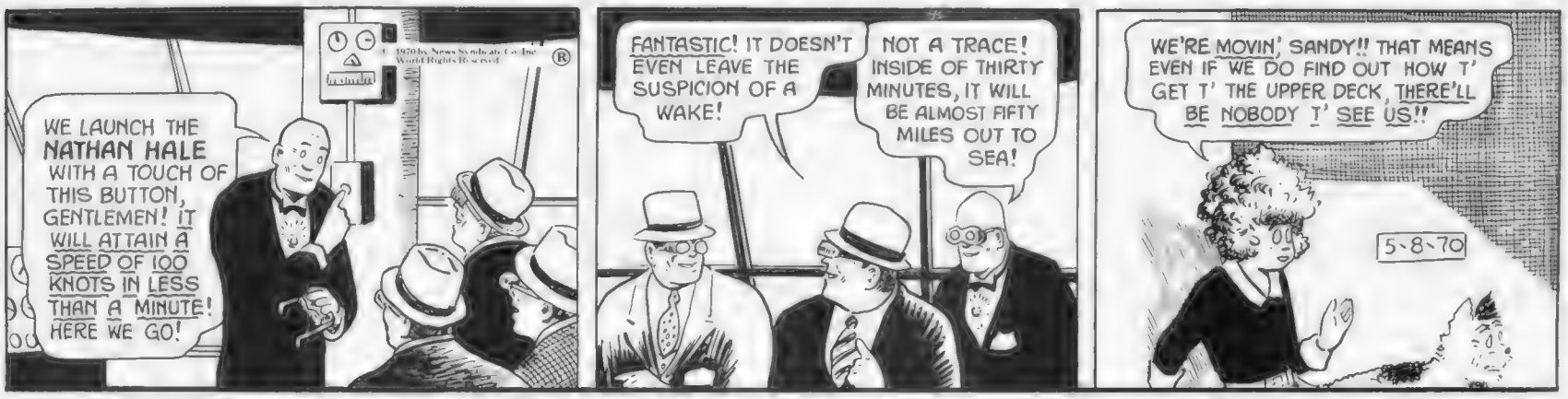
THE GOVERNMENT OFFICIALS HAVE ARRIVED AT WARBUCKS' CONTROL CENTER! THAT CAN ONLY MEAN THE FINAL TEST OF THE NATHAN HALE IS ABOUT TO BEGIN!
THE WOODS ARE TEEMING WITH MEN SEARCHING FOR THE GIRL, ANNIE!
HER UNSUSPECTED PRESENCE ON THE SHIP WILL GIVE US CONTROL OF THE SITUATION!!
CAN'T COMPLAIN 'BOUT THE CHOW, EH, SANDY? I'LL TIDY UP AN' WE'LL START HIKIN' 'ROUND THIS SHIP AN' SEE IF WE CAN FIND OUR WAY T' DAYLIGHT!
5-7-70

ORPHAN ANNIE


© 1970 by News Syndicate Co. Inc. World Rights Reserved ®
WE LAUNCH THE NATHAN HALE WITH A TOUCH OF THIS BUTTON, GENTLEMEN! IT WILL ATTAIN A SPEED OF 100 KNOTS IN LESS THAN A MINUTE! HERE WE GO!
FANTASTIC! IT DOESN'T EVEN LEAVE THE SUSPICION OF A WAKE!
NOT A TRACE! INSIDE OF THIRTY MINUTES, IT WILL BE ALMOST FIFTY MILES OUT TO SEA!
WE'RE MOVIN', SANDY!! THAT MEANS EVEN IF WE DO FIND OUT HOW T' GET T' THE UPPER DECK, THERE'LL BE NOBODY T' SEE US!!
5-8-70

Most of Tex's waking hours are spent working — but that includes interviewing potential models for 'Annie' — "Have some Madeira, my dear?"

The other guys in this business are out of their minds — they've *all got* male *assistants.*

didn't succeed. So she finally gave me paper to draw on and then saved the papers. Needless to say, she accumulated a cellar full of these comic strips I was drawing. Years later, the first professional work I did was in comic books and 99 and 44/100% of all the work I've ever done in my life has been comics in one form or another. So that, all of a sudden, in this late stage of my career, they have laid on me a comic strip of my own such as I always wanted to do. Very few people ever have a lifetime dream and those who do scarcely ever realize it — or having realized it, still like it. Usually it turns out that they didn't want it after all — it's a disappointment. But in my case it's not. At long last I'm doing the *one* thing I always wanted to do, and I'm *delighted* with it. On top of all that, the strip I'm doing is maybe one of the two or three best known in the world. All of this is by way of explaining to CARTOONIST PROfiles readers why I can study the strip endlessly and put in the long hours I do. One more thing — I never made a lot of money — I have a little equity in this house here, a second-hand car, a wife and two very nice kids but I don't have a lot of insurance or a bank account. And I'm getting to the age now where I've got to begin to put something away. This strip is the first really decent opportunity I've had in my life to accomplish something.

So I forfeit *everything else* to do this thing the best I can — don't forget I have no contract — I'm operating on a sweet smile and a hearty handshake — so it behooves me not to goof this big opportunity at long last. At this point I don't have much social life. Oh, once in a while I'll go to dinner but that will entail sitting up till 2 o'clock for the next three nights to make up for it. I can't afford to go six or seven hours away from the board.

Q: Will you give us a quick rundown on your career in art — in school and as a professional?

A: Well, I went to three art schools including the Art Students League in New York where I had life classes under the famous George Bridgman. I went to the third school after the war to refurbish my art work since I had been away for four years so, all in all, I had about 3 years of art schooling. I was in the Air Force for four years and did hardly any artwork — except to entertain myself. Spent a lot of time at Colorado Springs and didn't go overseas. We trained the B-29 groups. Afterwards was when I did the refurbishing at art school on the GI Bill and I worked in the comic books at night. I had done some of this type of work before the war also. I worked in comic books till 1951 or 1952 and then became Stan Drake's assistant on 'Juliet Jones'. Stan Drake, by the way, helped me to hone up my style, and I give him credit for changing my style from strictly comic stuff to the Madison Avenue agency type of work. Stan shared a studio with Dick (Hubert) Wingert so it was natural that I drifted into helping him with his feature also.

Then I also started doing work on 'Popeye' for Bud Sagendorf who lives in Westport and ultimately I wound up doing 'Dondi' backgrounds as well. So I was working on Juliet, Hubert, Popeye and Dondi every week — shifting gears like mad. Drake, by the way, has periodically accused me of putting Popeye chimneys on Juliet's house. In addition I've done lots of work for Leonard Starr for 'On Stage', for 'L'il Abner' for Al Capp, for Alex Kotsky on 'Apartment 3-G', and, of course, for Hal Foster whom I mentioned at the beginning of our talk.

Q: You've said that you put a lot of effort in trying to get into the syndicates over the years, haven't you?

A: Yes — I had submitted 12 strips that I had worked on in some capacity — either I had a writer and I did the art work or I worked on the story too, etc. The main stumbling block to selling one seemed to be that they said that my strips might last for 20 years, but not into all eternity, so therefore they didn't want to buy them. As you know, a feature whose formula can last forever always has a lot going for it.●

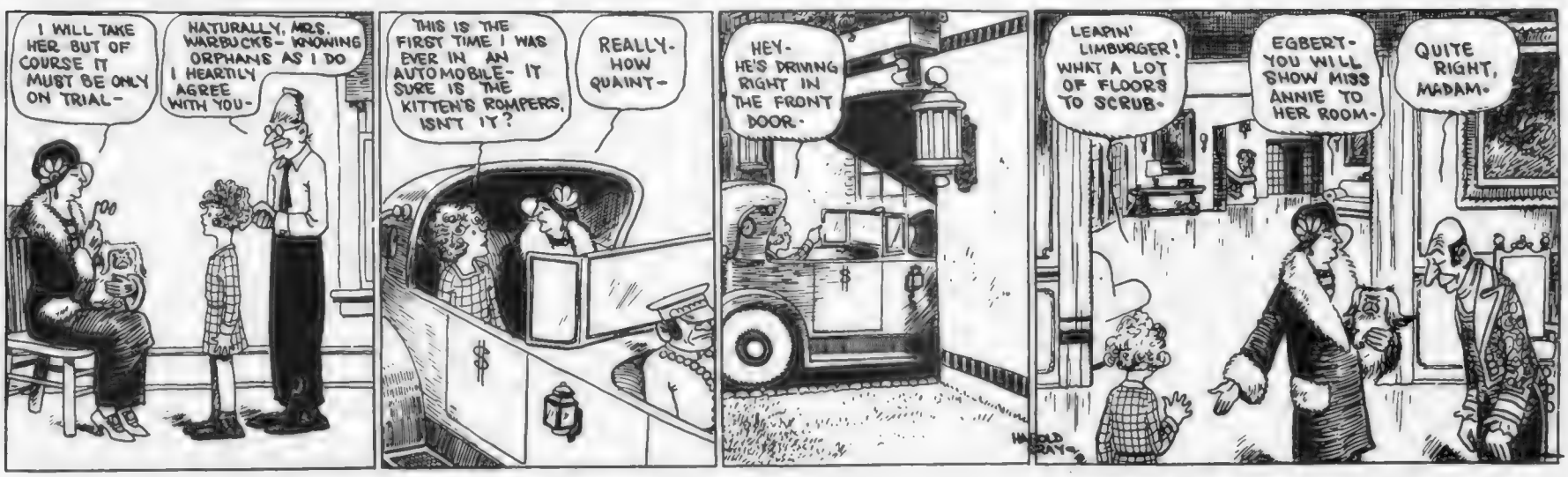
Little Orphan Annie®

HAROLD GRAY

On the following pages are the first of the 'Little Orphan Annie' strips as drawn by her creator, HAROLD GRAY, 46 years ago in August of 1924! We reproduce these strips through the courtesy of the Chicago Tribune-N.Y. News Syndicate, and of Dr. Howard B. Gotlieb, the Chief of the Special Collections Division of Boston University. We might add here that Harold Gray, some years ago, presented his orginals, proofs, correspondence, and other mementos, to Boston University. We note, too, that a few strips are missing from this very early period, having been given to cartoon fans long ago. 'Little Orphan Annie' began in August 1924, as indicated above. We want to acknowledge also the help of Jim Dobbins, the editorial cartoonist for the Boston Herald Traveler, in bringing these strips to CARTOONISTS PROfiles readers.

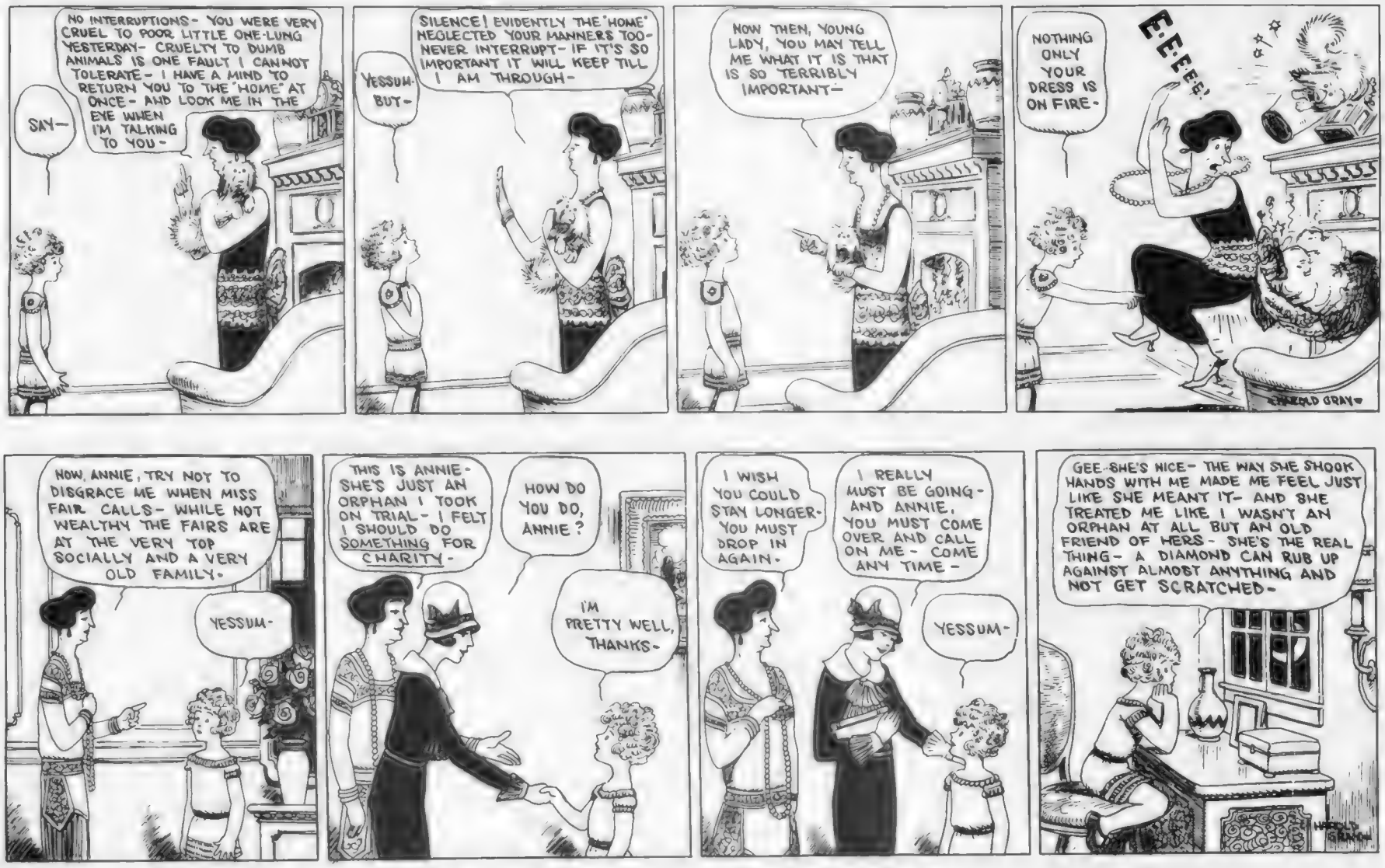
Harold Gray

We know you'll be interested in hearing that in our next issue, #8, we will continue the 'Little Orphan Annie' strips at the point in the story where we leave off in this current issue.

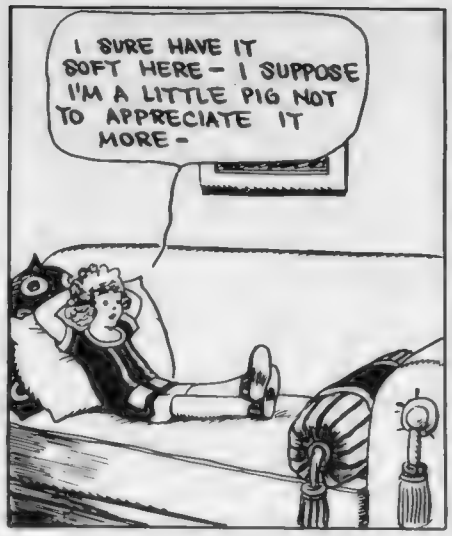

I WILL TAKE HER BUT OF COURSE IT MUST BE ONLY ON TRIAL-
NATURALLY, MRS. WARBUCKS- KNOWING ORPHANS AS I DO I HEARTILY AGREE WITH YOU-
THIS IS THE FIRST TIME I WAS EVER IN AN AUTOMOBILE- IT SURE IS THE KITTEN'S ROMPERS, ISN'T IT?
REALLY- HOW QUAINT-
HEY- HE'S DRIVING RIGHT IN THE FRONT DOOR-
LEAPIN' LIMBURGER! WHAT A LOT OF FLOORS TO SCRUB-
EGBERT- YOU WILL SHOW MISS ANNIE TO HER ROOM-
QUITE RIGHT, MADAM-

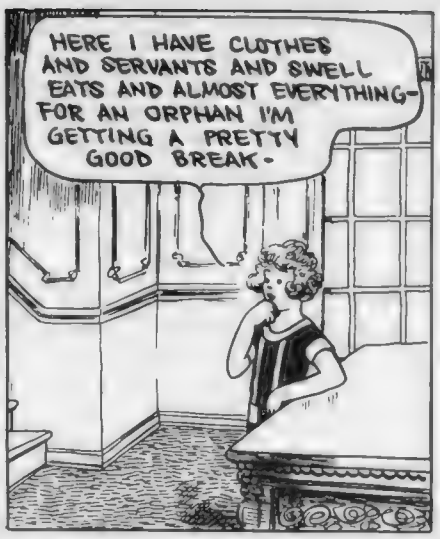
YES, MISS ANNIE- ALL YOUR NEW GOWNS THAT MRS. WARBUCKS ORDERED WERE DELIVERED TO-DAY.
OH JOY! CAN I DOLL MYSELF UP IN THEM BEFORE I GO TO BED?
THIS IS YOUR MORNING FROCK- ISN'T IT CUTE?
IT LOOKS A LOT LIKE A FANCY NIGHT SHIRT BUT IT SURE BEATS THAT OLD UNIFORM ABOUT SEVEN MILES-
THERE NOW- THAT'S WHAT I CALL CLASS WITH A CAPITAL "K".
IN HERE MISS ANNIE ARE ALL YOUR OTHER THINGS- SPORT TOGS - SHOES- STOCKINGS HATS AND EVERYTHING.
AND NOW IT'S BED-TIME FOR ALL LITTLE GIRLS.
BLACK SILK PAJAMAS! HOLY MACKEREL- THE IDEA OF SLEEPING IN THESE TWENTY-DOLLAR OVERALLS! I FEEL LIKE A DARN FOOL -
HAROLD GRAY

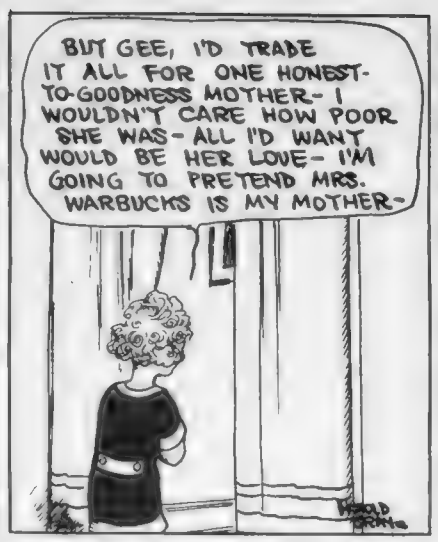
NOW I'VE GOT TO BATHE ONE-LUNG- I SUPPOSE THAT'S WHY MRS. WARBUCKS GOT ME THIS BATHING SUIT- I FEEL TERRIBLY PUBLIC IN THIS RIG BUT IT MUST BE VERY PROPER-
HEY- TURN OFF THE YELPS- THIS WILL BE GOOD FOR YOUR TRAINED FLEAS- HONEST, YOU'RE SPOILED WORSE THAN AN EIGHT DAY HERRING- SHUT UP- A LITTLE SOAP AND WATER WON'T HURT YOU-
EE-E-E!
AW QUIT YOUR HOLLERIN'- YOU'RE CLEANER THAN YOU'VE BEEN IN SEVEN YEARS - GEE BUT YOU'RE WET, BUT WE'LL SOON FIX THAT-
YI-YI- YI-YI- YI-YI-I-I
ALL RIGHT- YELL YOUR HEAD OFF - YOU'LL BE DRY AS A DOG-BISCUIT AND TWICE AS CLEAN NOW BEFORE YOU'RE A MINUTE OLDER -
HAROLD GRAY


NO INTERRUPTIONS- YOU WERE VERY CRUEL TO POOR LITTLE ONE-LUNG YESTERDAY- CRUELTY TO DUMB ANIMALS IS ONE FAULT I CANNOT TOLERATE- I HAVE A MIND TO RETURN YOU TO THE "HOME" AT ONCE- AND LOOK ME IN THE EYE WHEN I'M TALKING TO YOU-
SAY-
SILENCE! EVIDENTLY THE "HOME" NEGLECTED YOUR MANNERS TOO- NEVER INTERRUPT- IF IT'S SO IMPORTANT IT WILL KEEP TILL I AM THROUGH-
YESSUH- BUT-
NOW THEN, YOUNG LADY, YOU MAY TELL ME WHAT IT IS THAT IS SO TERRIBLY IMPORTANT-
NOTHING ONLY YOUR DRESS IS ON FIRE-
E-E-E-E!
HAROLD GRAY

NOW, ANNIE, TRY NOT TO DISGRACE ME WHEN MISS FAIR CALLS- WHILE NOT WEALTHY THE FAIRS ARE AT THE VERY TOP SOCIALLY AND A VERY OLD FAMILY.
YESSUM-
THIS IS ANNIE- SHE'S JUST AN ORPHAN I TOOK ON TRIAL- I FELT I SHOULD DO SOMETHING FOR CHARITY-
HOW DO YOU DO, ANNIE?
I'M PRETTY WELL, THANKS-
I WISH YOU COULD STAY LONGER- YOU MUST DROP IN AGAIN-
I REALLY MUST BE GOING- AND ANNIE, YOU MUST COME OVER AND CALL ON ME - COME ANY TIME -
YESSUM-
GEE- SHE'S NICE- THE WAY SHE SHOOK HANDS WITH ME MADE ME FEEL JUST LIKE SHE MEANT IT- AND SHE TREATED ME LIKE I WASN'T AN ORPHAN AT ALL BUT AN OLD FRIEND OF HERS- SHE'S THE REAL THING- A DIAMOND CAN RUB UP AGAINST ALMOST ANYTHING AND NOT GET SCRATCHED-


I SURE HAVE IT SOFT HERE - I SUPPOSE I'M A LITTLE PIG NOT TO APPRECIATE IT MORE -


HERE I HAVE CLOTHES AND SERVANTS AND SWELL EATS AND ALMOST EVERYTHING - FOR AN ORPHAN I'M GETTING A PRETTY GOOD BREAK -


BUT GEE, I'D TRADE IT ALL FOR ONE HONEST-TO-GOODNESS MOTHER - I WOULDN'T CARE HOW POOR SHE WAS - ALL I'D WANT WOULD BE HER LOVE - I'M GOING TO PRETEND MRS. WARBUCKS IS MY MOTHER -

MOTHER - MAY I SIT ON YOUR LAP ?
THE IDEA! HOW ABSURD!! YOU'D RUIN MY GOWN - AND BESIDES WE'RE NO RELATION AND DON'T CALL ME "MOTHER" - THINK HOW EMBARRASSING IT COULD BE IF GUESTS WERE PRESENT -

GEE WHISKERS! THAT'S FUNNY SOAP - IT LOOKS LIKE CANDY AND IT'S SLIPPERY AS A BANANA'S OVERALLS - HEY - ONE-LUNG! DON'T EAT THAT!!
FLOP

SUFFERIN' SCISSORBILLS! IS IT A BEE OR AN EAGLE?
WAM!

OOF!
OW-W-W!

RUN FOR YOUR LIFE - ONE-LUNG HAS GONE MAD -
SURE, HE'S MAD - YOU'D BE MAD TOO IF YOU ATE A CHUNK OF SOAP YOU THOUGHT WAS CANDY AND THEN HAD A BEE STING YOU -

GEE WHISKERS, MISS FAIR - I PRETTY NEARLY DIDN'T GET HERE - JUST BECAUSE YOU INVITED ME TO TEA MRS. WARBUCKS IS SORE AS A BUSTED THUMB -
I'M VERY GLAD YOU CAME, ANNIE -

WHY SHOULD MRS. WARBUCKS BE SO PUT OUT?
OH, SHE SAID YOU WERE JUST KIDDING ME ABOUT COMING TO SEE YOU - BUT I KNEW BETTER - I WAS SURE YOU MEANT IT -

OF COURSE I MEANT IT ANNIE - I NEVER SAY THINGS I DON'T MEAN -
BUT MRS. WARBUCKS SAID YOU HAD SO MUCH FAMILY AND I DIDN'T HAVE ANY -

LISTEN, ANNIE - IT ISN'T FAMILY OR MONEY THAT COUNTS WITH REAL PEOPLE - IT'S WHAT YOU ARE YOURSELF - IF YOU'RE HONEST AND KIND AND TRY TO MAKE OTHERS HAPPY THAT'S ALL THAT MATTERS -
GEE, I SEEM TO MAKE MOST PEOPLE MAD - I WISH I COULD BE JUST LIKE YOU -

WELL, ANNIE, WHAT DID YOU AND MISS FAIR FIND TO TALK ABOUT YESTERDAY?
OH, WE DIDN'T TALK MUCH BUT I HAD THREE PIECES OF CAKE WITH CHOCOLATE FROSTING -

DID SHE EXPLAIN WHY SHE INVITED YOU? THE FAIRS ARE SO EXCLUSIVE IT SEEMS PECULIAR -
NO MAM - BUT SHE SAID SHE WAS GLAD I CAME AND THAT I SHOULD DROP IN AND SEE HER ANY TIME - THAT'S ABOUT ALL I REMEMBER -

WELL, I CONFESS I FAIL TO SEE WHAT A WOMAN OF MISS FAIR'S SOCIAL POSITION FINDS SO INTERESTING IN YOUR COMPANY -
YESSUM -

AW, WHY SHOULD I TELL HER EVERYTHING? MRS. WARBUCKS' TRYING TO PUMP ME IS LIKE TRYING TO GET HOT TOMATO SOUP OUT OF A CAKE OF ICE -

GEE WHISKERS- I GUESS I MUST HAVE BEEN BORN JUST TO BE A NUISANCE- ORPHANS ARE ALWAYS IN THE WAY-

BOO! HOO!! HOO!!! NO-BODY GIVES A WHOOP ABOUT ME- I HAVEN'T A FRIEND IN THE WORLD- I DON'T EVEN LIKE ME-

HEY! WHAT TH------
SMACK!

GEE, ONE-LUNG- YOU'RE NOT SUCH A BAD SCOUT- UNDER THAT SISSY MAKE-UP I'LL BET YOU'VE GOT A HEART AS BIG AND WARM AS A PLUM PUDDING-
HAROLD GRAY-

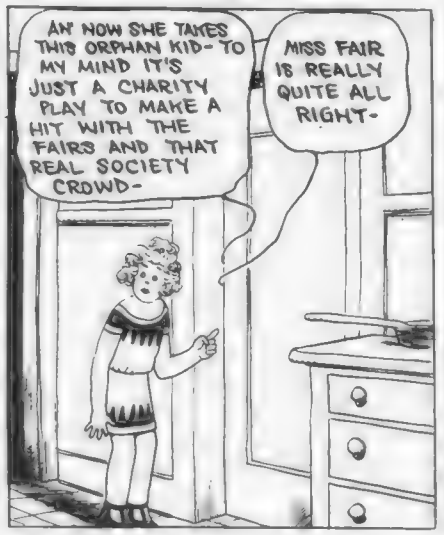
SAY, MARIE, IS IT TRUE THAT MRS. WARBUCKS' FATHER WAS A PLUMBER?
NO, MISS ANNIE- HE WAS ONLY A PLUMBER'S HELPER-

THEN HOW COME SHE'S SO RICH NOW?
OH, YOU SEE MR. WARBUCKS MADE A FORTUNE OUT OF THE WAR- THEY WERE POOR TILL 1917-

HOW ABOUT MISS FAIR? IS SHE RICH TOO?
NO, BUT SHE'S A LADY- THE MEN OF HER FAMILY ALWAYS GO TO WAR- EVEN MISS FAIR WAS A NURSE-

WHILE MR. WARBUCKS WAS SOAKING UNCLE SAM SIX PRICES FOR GUNS COL. FAIR WAS IN FRANCE TRYING TO MAKE THEM SHOOT-
SO MISS FAIR'S FATHER WAS A SOLDIER- GEE WHISKERS! SOME PEOPLE HAVE ALL THE LUCK-
HAROLD GRAY-

WHOA- WHAT'S THIS? THE SERVANTS MUST BE HOLDING A CONVENTION-
AW THESE NEW-RICH DAMES GIVE ME A CRAMP-
MRS. WARBUCKS AIN'T SO MUCH-
WHY, HER OLD MAN WAS A PLUMBER


AN' NOW SHE TAKES THIS ORPHAN KID- TO MY MIND IT'S JUST A CHARITY PLAY TO MAKE A HIT WITH THE FAIRS AND THAT REAL SOCIETY CROWD-
MISS FAIR IS REALLY QUITE ALL RIGHT-

AW, GIT OUT! THEY'RE ALL ALIKE- SHE ISN'T EVEN RICH- HOW'S SHE ANY BETTER'N US? SHE MAKES ME SICK TOO- STUCK UP---

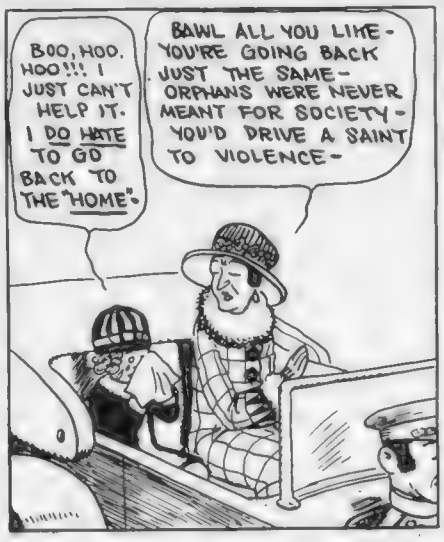
HOW'S THAT MONKEY FACE? YES, YOU I'M TALKIN' TO- ONE MORE WISE CRACK ABOUT MISS FAIR AND YOU'LL THINK YOU WAS KISSED BY AN AVALANCHE!
HAROLD GRAY-

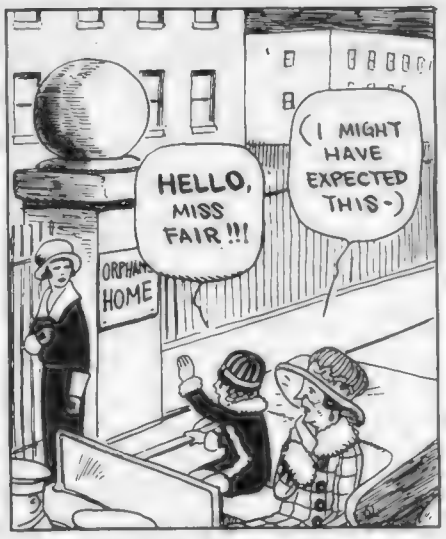
NOW ANNIE, I'M GIVING A LITTLE DINNER TO-NIGHT AND I'M GOING TO LET YOU SIT AT THE TABLE AND SEE HOW WELL YOU CAN BEHAVE IN SOCIETY- THE BEST WAY TO GET ALONG IS TO LET NOTHING WORRY YOU- JUST REMEMBER ALL THE TIME TO BE PERFECTLY AT EASE-
YESSUM- I'LL REMEMBER-

OH MR. FIDDLESTICKS- YOU'RE SO HUMOROUS-
BLAH BLAH BLAH.

ANNIE!!
SAY CLYDE- I'M NO SWORD SWALLOWER- TAKE THESE AWAY- THE ONLY WAY I CAN BE AT EASE IS TO PUT MY MIND ON ONE KNIFE AND FORK AND FORGET THE REST- IT SAVES A LOT OF DISH-WASHING TOO-
QUITE SO, MISS ANNIE-
'AT A GIRL- YOU SPILLED A MOUTHFULL
THERE'S NOTHING LOOSE IN HER HEAD-
HAROLD GRAY-

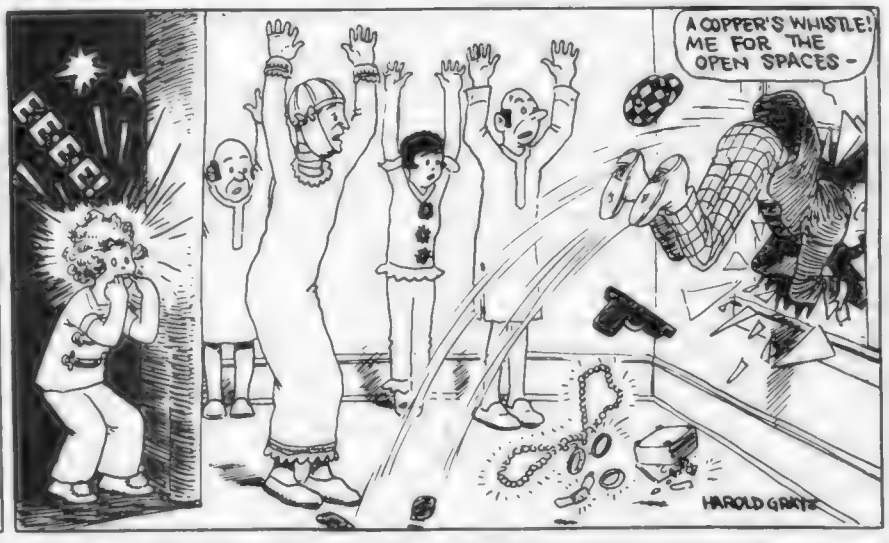
OH, YOU TERRIBLE CHILD- MY BEAUTIFUL VASE THAT COST FOUR THOUSAND DOLLARS- RUINED- IT JUST MAKES ME SICK TO LOOK AT IT-
WELL IT DIDN'T MAKE ME FEEL ANY TOO WELL MYSELF -


BOO, HOO. HOO!!! I JUST CAN'T HELP IT. I DO HATE TO GO BACK TO THE "HOME"-
BAWL ALL YOU LIKE - YOU'RE GOING BACK JUST THE SAME - ORPHANS WERE NEVER MEANT FOR SOCIETY - YOU'D DRIVE A SAINT TO VIOLENCE -



WERE YOU PLANNING TO CALL HERE AT THE HOME?
OH NO INDEED - WE JUST CHANCED TO BE PASSING - SUCH A COINCIDENCE WE SHOULD SEE YOU AND STOP RIGHT IN FRONT OF THE "HOME" ISN'T IT?

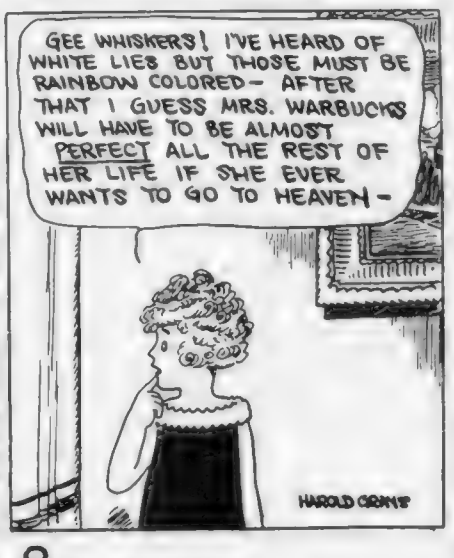
I FEEL SORRY FOR THAT POOR KID- I WISH I COULD DO SOMETHING FOR HER-
I AM GOING TO GIVE YOU ANOTHER CHANCE, ANNIE- I HOPE YOU APPRECIATE HOW FORTUNATE IT IS FOR YOU THAT I AM SO TENDER-HEARTED-
(GEE WHISKERS! I GUESS MISS FAIR SAVED MY BACON THAT TIME-)
HAROLD GRAY



I'M A REPORTER FROM THE DAILY "WINDJAMMER"- I WISH YOU WOULD TELL ME ALL ABOUT YOUR THRILLING ROBBERY-
OH, YES INDEED - DELIGHTED I'M SURE-

THERE WERE FOUR OF THE RUFFIANS- I CAME UPON THEM JUST AS THEY WERE PREPARING TO BLOW OPEN THE JEWEL SAFE - I WAS UNARMED BUT TOOK THEM SO BY SURPRISE THAT ONE OF THEM DROPPED HIS PISTOL-
HOW BRAVE OF YOU, MRS. WARBUCKS-

SNATCHING IT UP I COVERED THE FOUR OF THEM AND WOULD HAVE TURNED THEM OVER TO THE POLICE BUT THEY BEGGED SO I HAD TO LET THEM GO- THAT'S REALLY ALL THERE WAS TO IT- HARDLY WORTH A STORY I FEAR- BUT YOU KNOW HOW I ABHOR PUBLICITY.
WHAT MARVELOUS COURAGE-


GEE WHISKERS! I'VE HEARD OF WHITE LIES BUT THOSE MUST BE RAINBOW COLORED- AFTER THAT I GUESS MRS. WARBUCKS WILL HAVE TO BE ALMOST PERFECT ALL THE REST OF HER LIFE IF SHE EVER WANTS TO GO TO HEAVEN -
HAROLD GRAY

..To be continued in our next issue, No. 8..

Cubcake

We've sometimes heard it said that newspaper readers don't react to their favorite comic strips as wildly and enthusiastically as they used to in the past. Well, a recent experience of MORT WALKER'S certainly disproves that idea once and for all. 49,329 children, parents and grandparents from all over the U.S. and Canada entered Mort's contest to name the little Koala Bear in the strip 'Boner's Ark' which Mort does for King Features Syndicate under the nom-de-plume 'Addison'.

Georgiana Bender of Scranton, Pa., suggested the first-prize name, 'CUBCAKE', and as the winner of the contest, received a two-foot-high, paper mache figure of the Koala Bear made and signed by Mort. He guarantees it's worth at least $50 because he filled it with $50 worth of bills and coins.

And, happily, almost all the editors of papers that participated were very enthusiastic — they ran stories and ads promoting the contest, and compared the number of entries they received with the figures for rival newspapers. Mort says that a lot of the

Here is little 'CUBCAKE'

BONER'S ARK **By Addison**

DOES THE LITTLE KOALA BEAR LIKE HIS NEW NAME?
FROM OVER 40,000 ENTRIES... WINNER OF "NAME THE LITTLE KOALA BEAR" CONTEST, "CUBCAKE" BY GEORGIANA BENDER SCRANTON, PA.
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6-9
Addison

letters contained beautifully drawn versions of the Bear and other characters in his strip. Children sent their photos or snapshots of their own teddy bears. And among the many laudatory comments were so many perfumed notes that he says his studio smelled like a sorority house on Saturday night. The accompanying photo shows Mort practice-putting through a path he's cleared through the contest letters. The Walkers were literally swamped with the mail — it took Mort, his wife Jean, his daughter and a high school friend, Mort's six other children, and his assistant's family, four weeks of steady reading to cover all the letters. He says he was genuinely touched by the goodness of people.

There were lots of Pepsi Koalas, Royal Crown Koalas, Diet Koalas — hundreds of Cuddles, Fuzzies and Fluffs, and lots of cities in Australia like Sidney, Brisbane and Melbourne. Too-unusual names, copyrighted names, and names like Whiskey, Brandy and Cognac were rejected. But Mort and crew considered all the names carefully.

Mort Walker on his studio putting green.

WELL, CUBCAKE, YOU HAVE YOUR OWN NAME AT LAST
DOES THIS MEAN I'M ONE OF THE GANG NOW?
6-12
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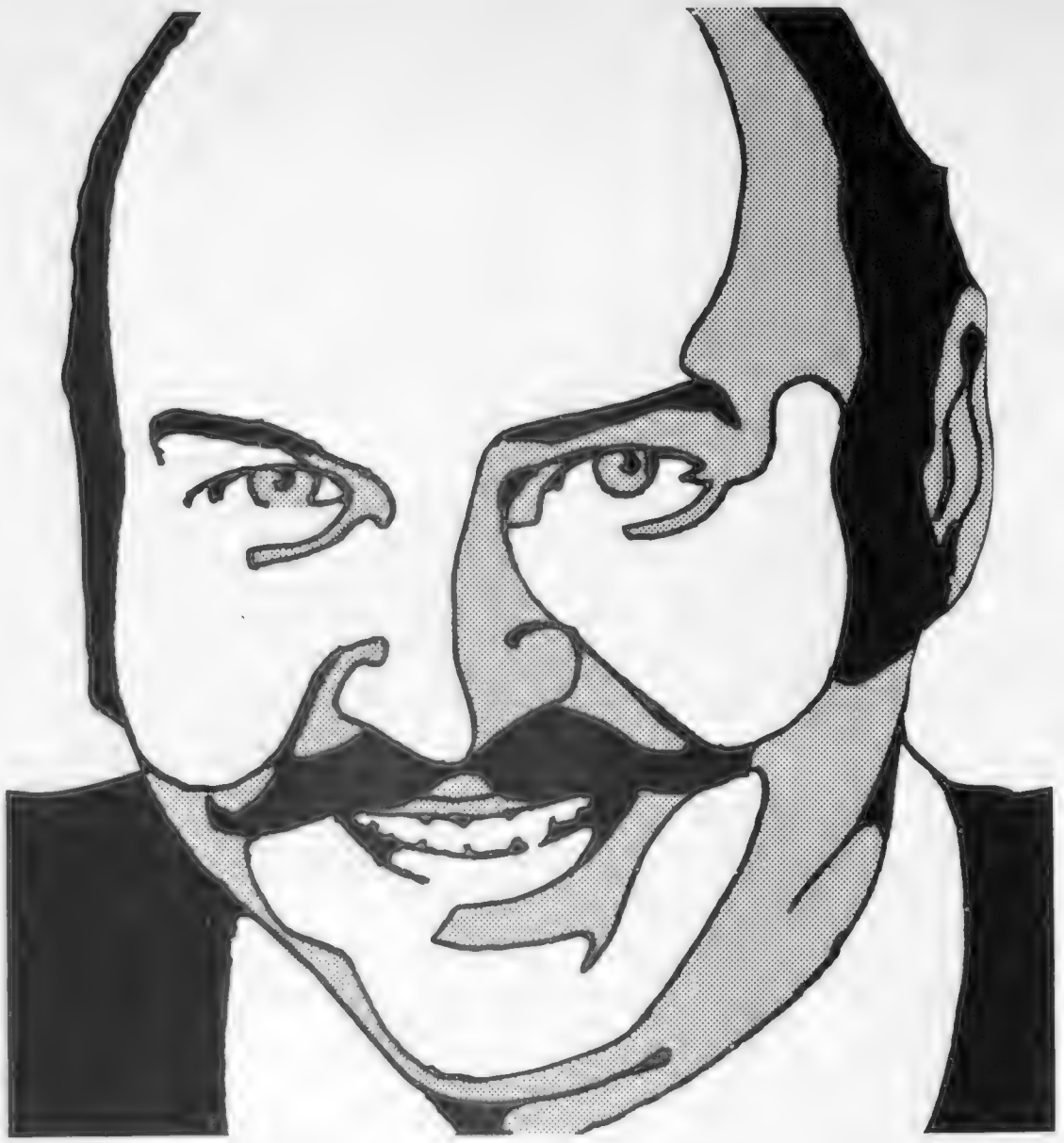
SURE DOES
AND CAN I CALL YOU "STUPID" WHEN YOU'RE NOT AROUND LIKE EVERYONE ELSE DOES?
Addison

BERRY'S WORLD

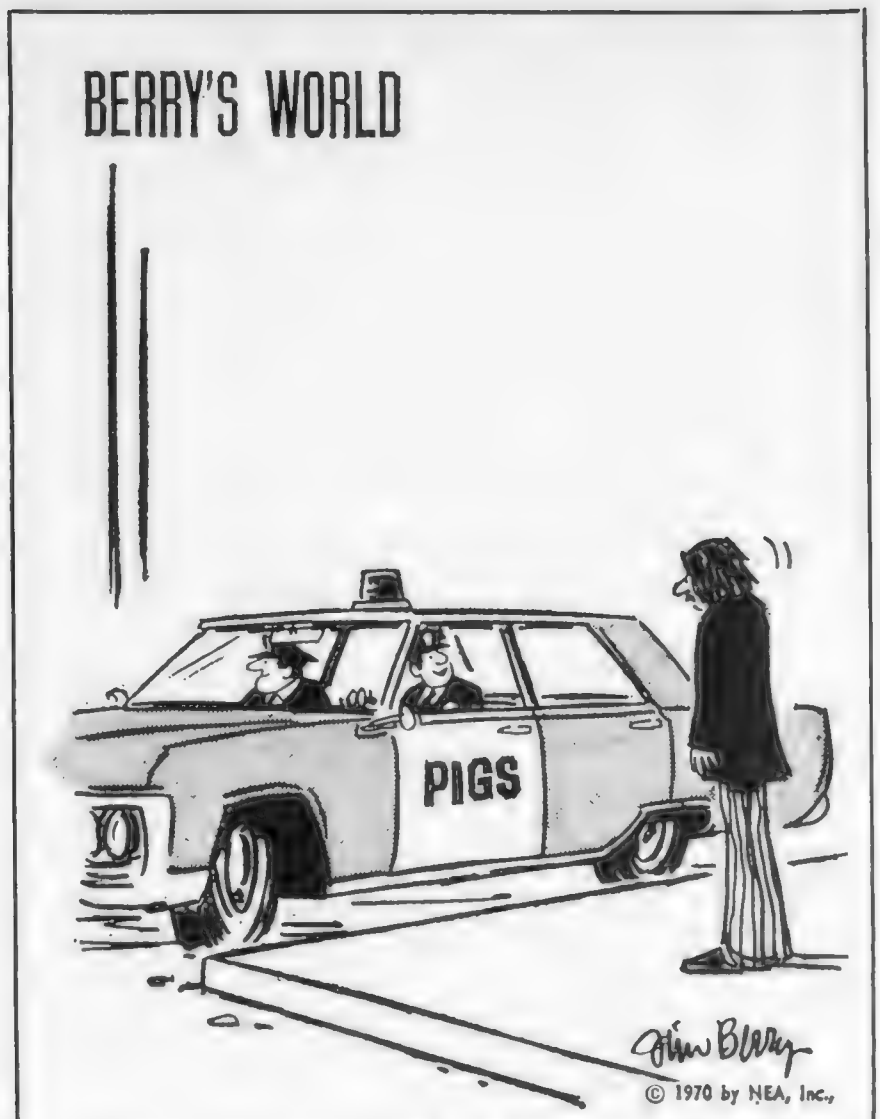


Jim Berry

During a recent visit to our old home town of Cleveland, Ohio, we particularly enjoyed getting together with a longtime friend, JIM BERRY, who has experienced a rapid rise in our profession as the creator of the very popular BERRY'S WORLD panel which he does for the Newspaper Enterprise Association. He was voted 'Best Syndicated Panel Cartoonist' for two consecutive years (1966 and 1967) by the National Cartoonists Society, and in 1967, the National Headliners Club unanimously voted him their award for 'Consistently Outstanding Editorial Cartoons'. Following are some of the things we talked about during this visit. Incidentally, Jim now tells us that he no longer sports the picturesque mustache shown in the drawing and photo accompanying this story. It seems he recently decided to trim it, and according to Jim, it looked like hell, so he shaved the whole thing off.

Q: Your method of drawing a cartoon is relatively unique — in that you don't finish up your pencil drawing with the usual India Ink. Would you say something about that?

A: Sure. After my rough has been okayed — and I'll have more to tell you about that a little later — I do my finished cartoon on regular typewriter paper (bond paper) with an F(medium), Venus-



"Hey, Frank, quick! Look at the expression on this guy's face!"

type drawing pencil. It's not real hard, or soft either. I've found that a soft line crumbles too much and gets looking a little fuzzy. First of all, I'll make a fairly detailed drawing, and then I'll erase it so I can just faintly see the lines that were there. Next I go over this with a harder, bolder line, using the same pencil. Incidentally, I keep a whole bunch of pencils ready to go so I don't need to keep jumping up to get another one every few minutes. When I have the drawing finished in pencil, I put on the 'Berry's World' and the copyright stickers, and run the cartoon through a 3M office copying machine. (They cost about $2 00). It's a wonderful machine — it picks up all the black areas and everything, and the cartoon comes out looking just like an ink drawing. So that within a matter of seconds I can have a finish that looks like a pen and ink drawing without my having had to worry about spattering ink on the cartoon or rubbing my hand through wet ink, etc. I do my originals small because I've found that if I work large, I have a tendency to put too much detail in. As has been said before, somebody ought to come up from behind the cartoonist and hit him with a hammer when he's half done and his drawing will be fine. The cartoons are reduced down to 2-column size and if you get too much in there, it's all lost anyway. So I try to keep it simple. I draw the cartoons about 5-3/4" in width by a little over 6" high. From time to time I add zip-a-tone to the 3M copy. Incidentally, I discovered a little trick which helped me after I found that the white paint, with which I was making corrections on these 3M copies, beaded up. Nowadays I squeeze a little opaque retouch white from the tube onto a palette, add a drop of 'Floral Graphic' non-spreading agent and that does the trick in preventing beading. It's the same kind of stuff they use when retouching glossy photos.

Q: How did you happen to adopt this method of doing a cartoon?

A: When I first started the feature, I was all set to use halftone — I was going to give the cartoon a 'New Yorker' look. But I soon realized that the halftones would drop out pretty badly in a 2-column size. At this time, when I sent roughs off to Boyd Lewis, the President of the Newspaper Enterprise Association in New York, I'd make copies of them for myself so that if anything got lost in the mail, I'd be covered. I did them on an ancient copy machine but the copies came out similar to the ones I get now. So it occurred to me that maybe I could go ahead and do the cartoons in the way I've just described to you. This method gives me a freedom in my style that I can't get when I use ink because I tighten up like most people do when inking. For instance, I've found in doing caricatures that if the line is not quite right — if it's too heavy or if it doesn't quite curve the way you want it to — it's rather easy, with my method, to erase the thing out and to do it over. Whereas with ink, you've had it — you've got to put some white down there or scratch the line out, etc.

Q: You mentioned that you were going to say a little more about your submitting roughs, didn't

you?

A: Yes. I work directly with Boyd Lewis, as I told you a moment ago. As President of the company, this job needn't have fallen directly to him but he's a cartoon buff himself. Once in a while, by the way, when editorial cartoonist, Bill Crawford, is on vacation, Boyd does a few cartoons himself to fill in so he's talented in that line. As a result, he enjoys doing the editing on 'Berry's World'. Before I send roughs to him, I do some weeding out myself, of course. I do the roughs, by the way, with an ordinary #2 pencil. I mail them to him or, if an idea needs to be okayed right away, for the sake of timeliness, I'll phone him. He can visualize things marvelously. I suppose that probably 90% of my roughs go through O.K.

Q: NEA has described 'Berry's World' as a satirical, socio-political cartoon. We all know that it carries a one-line caption, as do the magazine cartoons, and that political figures are never labeled. How did you happen to begin doing this sort of cartoon in 1963?

A: I was highly influenced by the British cartoonists in their approach and by the New Yorker cartoonists in their style. Also by David Low I might add. I could see that they used more humor in their work and, to me, they got the point over better than if they'd used the obvious, blatant, bludgeon-type approach. It seemed to me that most of the editorial cartoonists I could think of, with some exceptions of course, were using the traditional type of editorial cartoon — the idea having to be something that was very meaningful and the drawing including all the time-honored gimmicks. I felt that the exaggerated proportions, the tags, the labels, the dramatic effects, the shading, and the symbols, had been used so many times so darn well by so many, that I would try a different approach. Drawings done in the way I've just mentioned could have been done anytime from the turn of the century right on up. But now I've seen a tremendous change in regular, 3-column, so-called traditional editorial cartooning. Almost everybody is using the humorous approach.

Q: How do you go about getting ideas for 'Berry's World'?

A: Well, I have a built-in subject matter. I read the newspapers and see what's on the front page, what's really hot, what's going on in the world of fashion, or sports or whatever — and there's my subject matter. After that, it's a matter of putting something together in terms of a humorous approach to the particular subject I've decided on. I may make a statement about it or I may take a side to it. Sometimes people will think I'm taking sides when I'm really not — I may just be making a silly comment. It doesn't have to be a big, meaningful thing all the time but, generally, I find in getting ideas that going through the papers helps me, and I get all the news magazines. I go through as much reading material as I can and I just jot down things. I keep a file here of lists of catch-phrases

"Charles, when can we jump on the 'save-our-environment' bandwagon?"

"We may be witnessing the first snowmobile hijacking!"

or things that have happened. For instance, when Nixon appeared on TV to announce he was vetoing an appropriations bill, I did a cartoon showing his daughter, sitting on her bed, looking at the TV set. Nixon's saying, "I come to you on White House Closed-Circuit TV to tell you I've vetoed your request for an increased allowance, Tricia." Since I try to keep topical, when I do a cartoon about a certain subject, I have to be fairly sure that it will at least remain in the news for a few days till the cartoon is published. As an example of how a news item in the papers will suggest an idea, I had read that Pres. Nixon had noticed the fancy uniforms worn by the Palace Guards in Europe and had decided to deck the White House Guards out in similar comic-opera type creations.

Q: Where do you normally work on your ideas?

A: I enjoy coming in to the NEA office here and I put in pretty much a regular business day here 5 days a week. I leave home a little after the rush hour in the morning and stay a little later in the afternoon because I don't like the aggravation of driving in traffic — it puts me in a bad frame of mind. I find that talking with people here in the office, occasionally horsing around, etc., I seem to come up with ideas which I might not get if I was completely isolated. There are some distractions in the office, of course, but they're not the same. If the phone rings when I'm home, I have to answer it — if it rings here, I don't have to bother. I've got a transistor radio here in the office and when there's some big event on, I'll bring in a Sony TV so that I can watch it.

Q: Do you do any work at home?

A: Once in a while when I'm reading at home, I'll jot an idea down on a pad — or when I'm driving in to work, I may get two or three cartoon thoughts which I'll write down on the back of a bank deposit slip. (I don't have any other use for the deposit slips you see.) And I work at home a couple of nights a week on the Sunday page.

Jim saw this newspaper photo of the new White House uniforms, read the article which appeared in connection with it, and drew a cartoon about it.

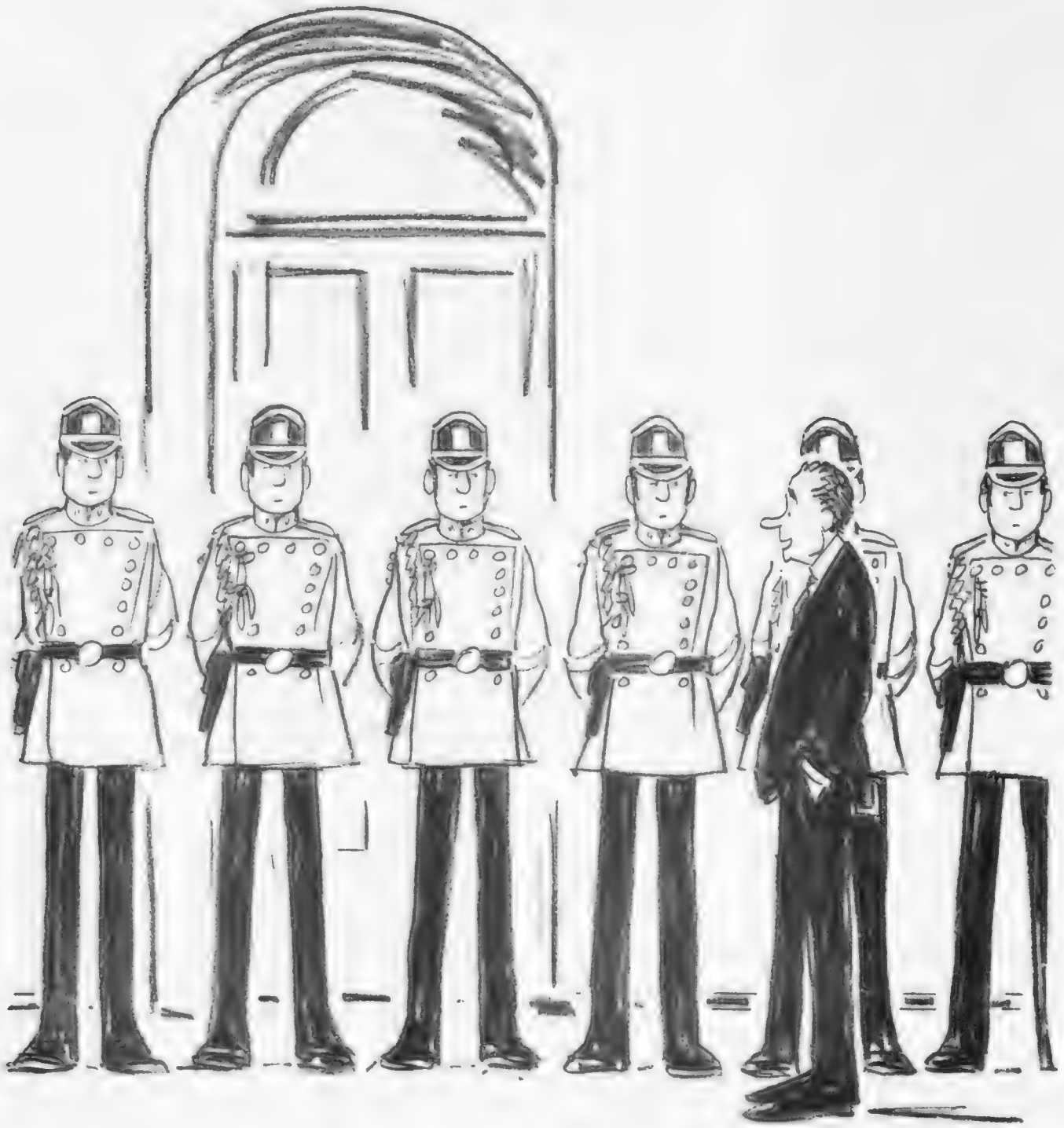
Q: What kind of a reference file or morgue do you have?

A: Well, NEA has a tremendous morgue but I also keep my own file — a collection of folders, each containing pictures pertaining to a different subject, which I can toss into a metal box and take with me on various trips. Since I do so many ideas on politics, I've got a folder here on 'Nixon & Agnew' — here's one on 'Washington Scenes' which includes the White House, the Capitol, etc. I draw lots of offices so I've got a whole file on that — it's amazing when you come right down to drawing an office, rather than using the stock chair and desk, what you can come up with by clipping

Here is Jim Berry's finished pencil drawing of the White House uniform cartoon.

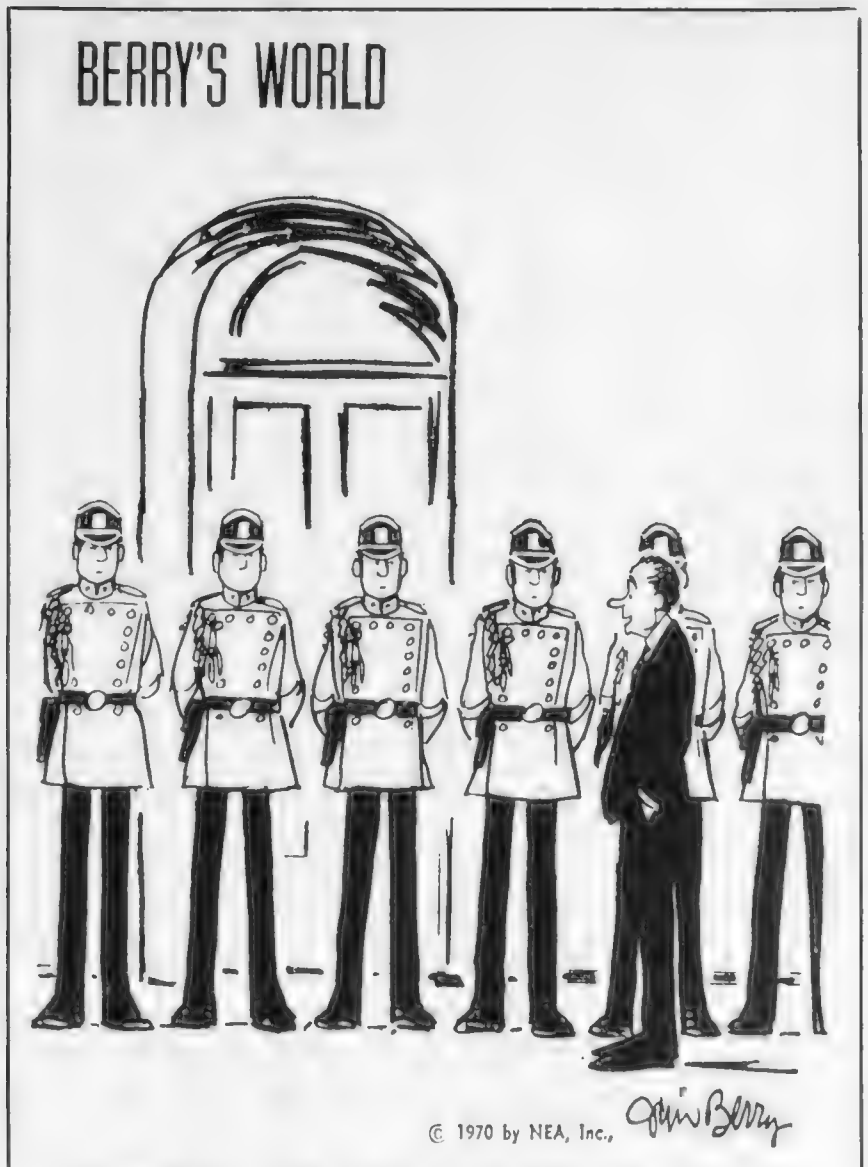
This cartoon is reproduced here in the same size in which Jim Berry's original was drawn.

BERRY'S WORLD



© 1970 by NEA, Inc., Jim Berry

"NOW, FELLAS — HOW MANY OF YOU KNOW THE SCORE FROM 'STUDENT PRINCE'?"



"Now, fellas — how many of you know the score from 'Student Prince'?"

office photos from magazines. Also, while the NEA morgue is very comprehensive, in some cases it's not as up-to-date as I'd like it.

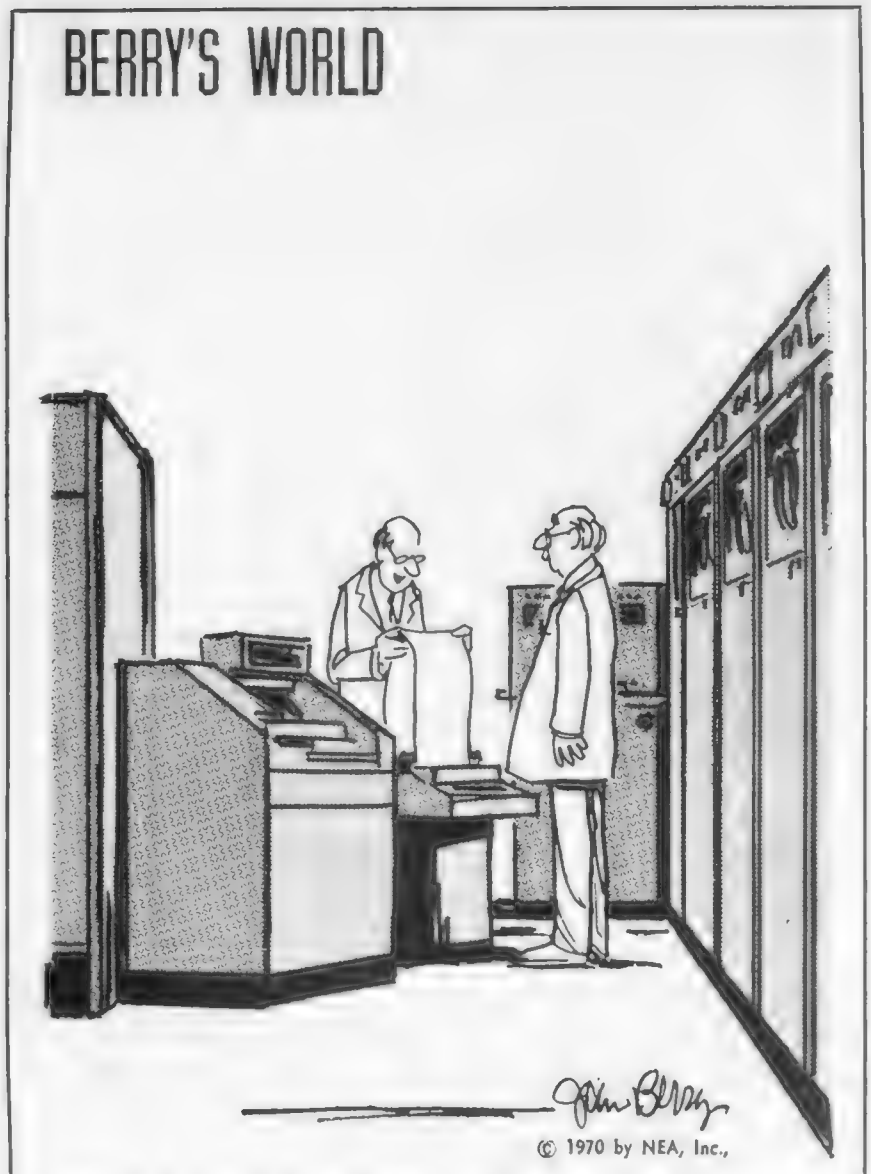
As an example of how my file would help me with office equipment, I'll include a photo of a computer and the cartoon which I used it in.

Here's a folder labeled 'Fashion' — I use this not only for outfits and dresses, pants suits, etc. but also for hairdos, for different poses, for the attitudes of hands, how they're placed, etc. In my 'Offices' file I've got pictures of people in different positions as they talk on the telephone, for instance. Other folders here are labeled 'Living Rooms & Scenes', 'Eating & Drinking', 'Politicians', 'Military', 'Latin America', 'Africa', 'Europe', 'Transportation', 'Air Travel', 'Trucks', etc. I keep this personal morgue current — and from time to time I weed out obsolete items.

Q: Could you give us a rundown on how you got into art and cartooning?

A: Well, even before high school days, I had been interested in art and art history and had read a lot about it. But a world-traveling, marvelous amateur artist friend of my father's, William Kent of Birmingham, Michigan, first encouraged me to do some painting by giving me a beginner's set of oils when I was in high school. I hadn't done any cartooning to speak of at this time but Mr. Kent had seen sketches of mine and I used to talk to him about art and about his own work and he encouraged me. Incidentally, the first thing I turned out was kind of wild — all flat — and it looked sort of like the 'Art Nouveau' stuff. After high school days I minored in art in college. My first two years were spent at Dartmouth, where Paul Sample, a pretty famous artist in his own right, and my advisor, spurred me on. I spent a lot of time drawing and painting in the art hall — did life drawing, etc. My last two college years were spent at Ohio Wesleyan where I majored in Business Administration, and where I graduated. Here again I spent an awful lot of time in the art hall. This was in 1954. I finally did some editorial cartoons at Wesleyan for the weekly newspaper. Then, around 1955, I was drafted into the Navy where I spent two years. For a year of that time I was stationed down in Texas at an auxiliary air base at Beeville. While there I did a cartoon panel, 'Sam McLubber', about a big-headed little Navy man who was always getting into jams. He got to be quite popular on the base and the cartoon was eventually sent around to other bases. Then one time I received the 'Award of the Week' for the best cartoon produced that week among all the armed services. This was quite a shot in the arm and I figured I'd better know more about a hobby like this — so I started a correspondence cartoon course. Later on, I had to abandon it temporarily because I was transferred to a destroyer and things were too rocky for drawing. I went back at it when I got out of the service.

It was while I was down in Texas that I got very interested in animation. I got as far as putting the drawings onto cells before I was transferred. It was a rather crude little film and I didn't know too much about the art but I got everything I could read on the subject and I used to stay up till 4 in the morning drawing after

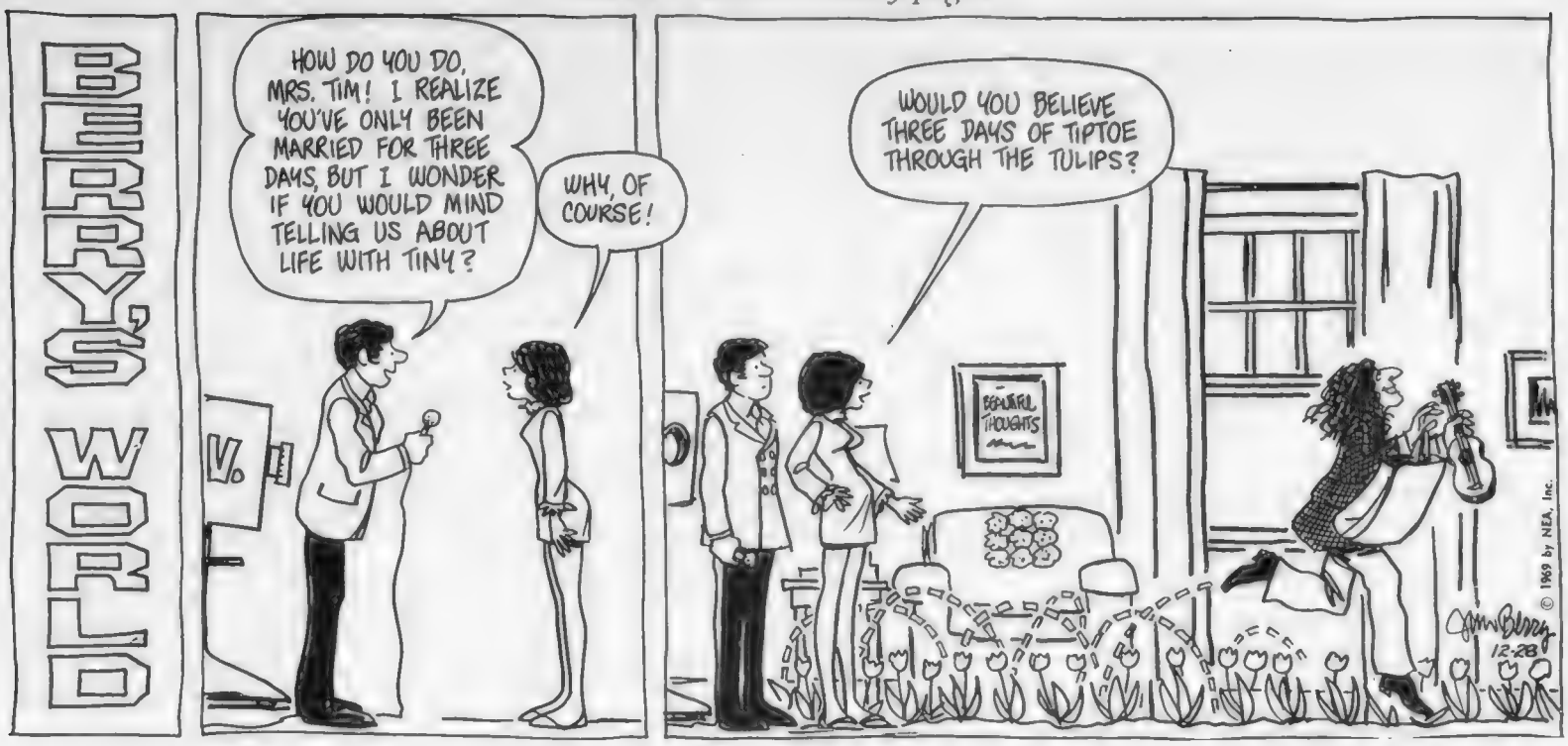


"Here it comes now, doctor—the cure for the common cold: 'Take two aspirins, drink plenty of fruit juice and go to bed.'"

putting in my regular day's work at the base. I was so enthusiastic about the whole thing that my wife, Heather, would have to bring me my dinner at the drawing board. This was just about the time of the advent of TV animated commercials and the UPA studios in New York. I dreamed that if I could do something like this and make a living at it, that would be just great. You see, up until this time I had never thought I'd go into anything but the business of my father who was an auto dealer. When I graduated from college, I hadn't even given my resume to the school placement bureau.

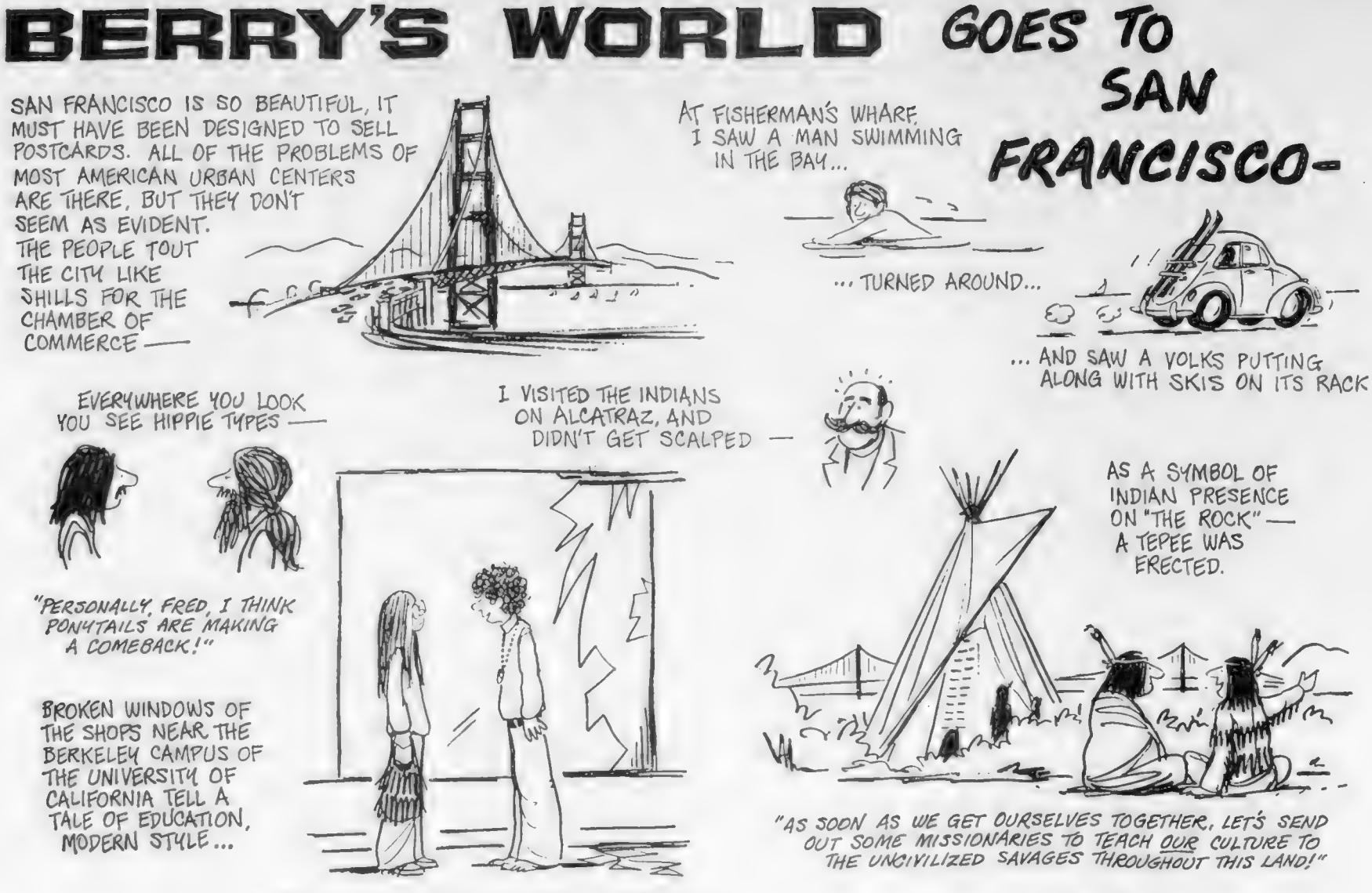
Well, when I got out of the Navy, I decided to throw in with an old friend who was setting up a small company to do animated TV commercials. We did some pretty good stuff for some pretty big firms but specialized animation talent wasn't readily avail-

A photo Berry had clipped and added to his file provided the office equipment background for this cartoon.


BERRY'S WORLD
HOW DO YOU DO, MRS. TIM! I REALIZE YOU'VE ONLY BEEN MARRIED FOR THREE DAYS, BUT I WONDER IF YOU WOULD MIND TELLING US ABOUT LIFE WITH TINY?
WHY, OF COURSE!
WOULD YOU BELIEVE THREE DAYS OF TIPTOE THROUGH THE TULIPS?
BEGINNERS THOUGHTS
© 1969 by NEA, Inc.
12-28

BERRY'S WORLD
GIVE ME A ONE-WAY TICKET TO MIAMI.
AIRLINE
TAKE ME TO MIAMI!
EXCUSE ME, SIR — DON'T YOU MEAN HAVANA?
1969 by NEA, Inc
5-4
LISTEN, IF I WANTED TO GO TO HAVANA, I'D SAY HAVANA!

BERRY'S WORLD
EVERYBODY TALKS ABOUT THE TERRIBLE PROBLEMS THERE WILL BE IN THE '70s. OF COURSE, THESE PROBLEMS ARE VERY REAL, BUT DON'T FORGET —— THERE ARE POSITIVE ASPECTS TO WHICH WE CAN LOOK FORWARD!
FIRST OF ALL, THERE WILL BE A RISING AFFLUENCE FOR MORE AMERICANS. THE GAIN IN 'REAL' INCOME, ADJUSTED FOR INFLATION, WILL BE ABOUT 32%. WITH HIGHER INCOMES, WE WILL LIVE MORE COMFORTABLY, EAT BETTER FOOD, TRAVEL MORE, DEVOTE MORE TIME TO SPORTS AND OTHER RECREATION AND RETIRE EARLIER.
HEY! THAT SOUNDS REAL GOOD, BUT. .
HOW DO I KNOW YOU'RE NOT A CON MAN?
© 1970 by NEA, Inc.
4-19


BERRY'S WORLD GOES TO SAN FRANCISCO-
SAN FRANCISCO IS SO BEAUTIFUL, IT MUST HAVE BEEN DESIGNED TO SELL POSTCARDS. ALL OF THE PROBLEMS OF MOST AMERICAN URBAN CENTERS ARE THERE, BUT THEY DON'T SEEM AS EVIDENT. THE PEOPLE TOUT THE CITY LIKE SHILLS FOR THE CHAMBER OF COMMERCE —
AT FISHERMAN'S WHARF, I SAW A MAN SWIMMING IN THE BAY...
... TURNED AROUND...
... AND SAW A VOLKS PUTTING ALONG WITH SKIS ON ITS RACK.
EVERYWHERE YOU LOOK YOU SEE HIPPIE TYPES —
"PERSONALLY, FRED, I THINK PONYTAILS ARE MAKING A COMEBACK!"
I VISITED THE INDIANS ON ALCATRAZ, AND DIDN'T GET SCALPED —
AS A SYMBOL OF INDIAN PRESENCE ON "THE ROCK" — A TEPEE WAS ERECTED.
BROKEN WINDOWS OF THE SHOPS NEAR THE BERKELEY CAMPUS OF THE UNIVERSITY OF CALIFORNIA TELL A TALE OF EDUCATION, MODERN STYLE...
"I'M THINKING OF GIVING UP ON THE BOOKS AND GOING INTO THE GLASS BUSINESS!"
"AS SOON AS WE GET OURSELVES TOGETHER, LET'S SEND OUT SOME MISSIONARIES TO TEACH OUR CULTURE TO THE UNCIVILIZED SAVAGES THROUGHOUT THIS LAND!"
© 1970 by NEA, Inc.

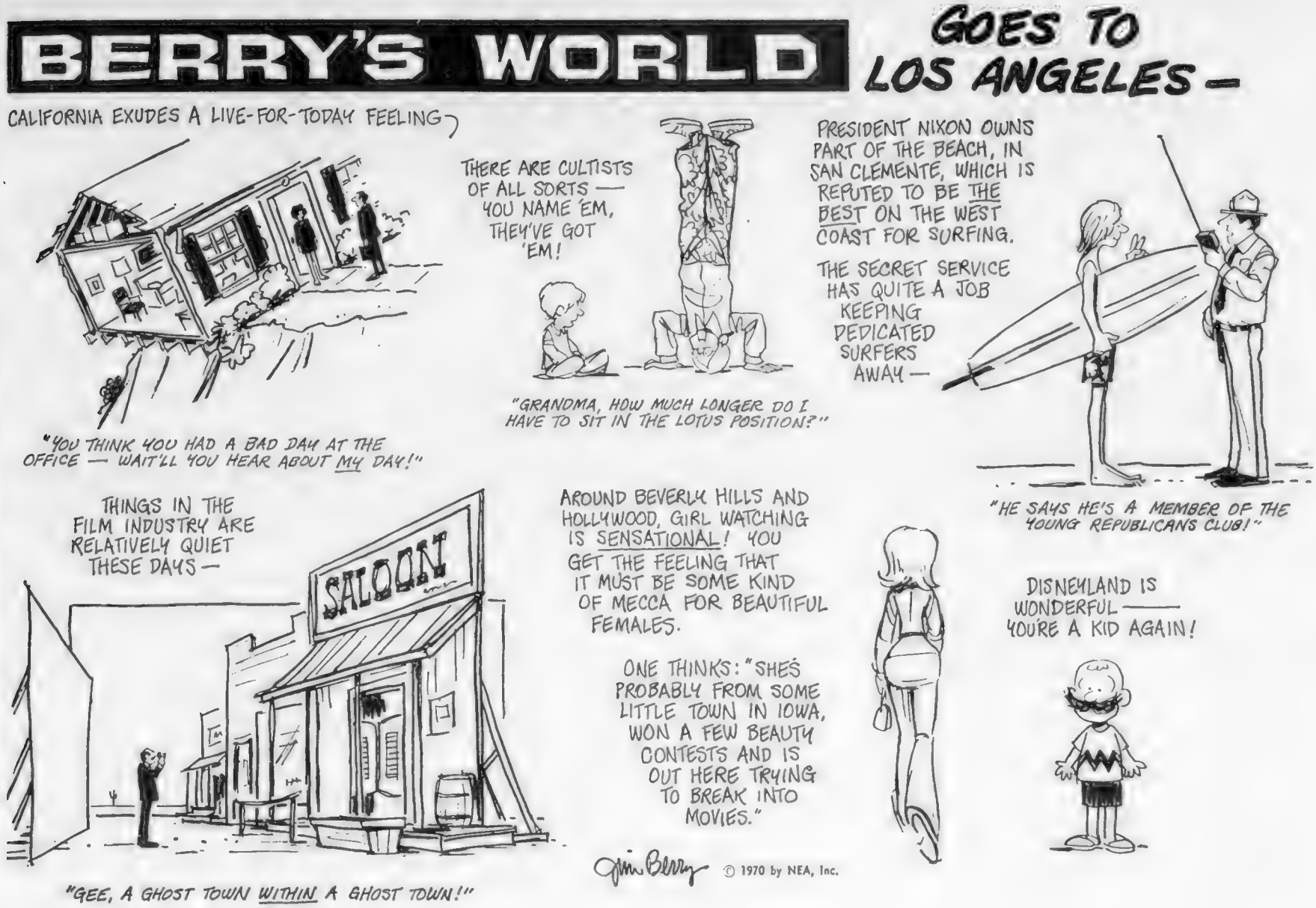
Here are some of the NEA releases which resulted from Jim's sketching and writing expedition to San Francisco and Los Angeles.

able here in Cleveland (as in N.Y. where you can call up an animation union and get people in quickly to whip out a film). With the result that after a year and a half of this, I took a job offer in a totally different field. This was for a consulting firm which specialized in clerical work measurement. My work involved traveling around to different companies and explaining to their supervisors how to compare the length of time it took their various employees to do different jobs, with the pre-determined time standards we had developed for all kinds of jobs. I spent three years at this but the better you got, the more traveling you did, and since my family was starting at that time, I eventually gave the time-study up. During this time, though, I continued to draw strips on my own and to submit them to syndicates.

Q: What do you think has been the most important factor in bringing you to your present position in the cartoon field?

A: I think my having had such a diversified kind of background. It's helped me greatly to observe people and life — to see the various sides of it. Having been in business with my father for a while, I saw how the businessman would react and I could understand the union's viewpoint. Instead of sitting behind a board all the time and concentrating on how my art work looked, I was really more concerned with people. Strangely enough, this bothered me for a while because friends always seemed to be advancing in various positions in the same business, and I felt that I had no direction, what with changing my line a number of times. But as it worked out, this type of life was a tremendous asset. My father was pretty well-to-do so I got to see the country club set in action, and to ride around in a Rolls. Then I got drafted into the Navy and could run around with guys who were tough guys in Detroit, etc. So it's been a wonderful, diverse life and I enjoy all kinds of people. I can go up to the Oak Room and have lunch with clients I do ad work for, or I can go over to Johnny White's place and sit with the guy who's a parking lot attendant, and I enjoy them both.

Q: You've mentioned that you're


BERRY'S WORLD GOES TO LOS ANGELES —
CALIFORNIA EXUDES A LIVE-FOR-TODAY FEELING
"YOU THINK YOU HAD A BAD DAY AT THE OFFICE — WAIT'LL YOU HEAR ABOUT MY DAY!"
THERE ARE CULTISTS OF ALL SORTS — YOU NAME 'EM, THEY'VE GOT 'EM!
"GRANDMA, HOW MUCH LONGER DO I HAVE TO SIT IN THE LOTUS POSITION?"
PRESIDENT NIXON OWNS PART OF THE BEACH, IN SAN CLEMENTE, WHICH IS REPUTED TO BE THE BEST ON THE WEST COAST FOR SURFING.
THE SECRET SERVICE HAS QUITE A JOB KEEPING DEDICATED SURFERS AWAY —
"HE SAYS HE'S A MEMBER OF THE YOUNG REPUBLICANS CLUB!"
THINGS IN THE FILM INDUSTRY ARE RELATIVELY QUIET THESE DAYS —
SALOON
"GEE, A GHOST TOWN WITHIN A GHOST TOWN!"
AROUND BEVERLY HILLS AND HOLLYWOOD, GIRL WATCHING IS SENSATIONAL! YOU GET THE FEELING THAT IT MUST BE SOME KIND OF MECCA FOR BEAUTIFUL FEMALES.
ONE THINKS: "SHE'S PROBABLY FROM SOME LITTLE TOWN IN IOWA, WON A FEW BEAUTY CONTESTS AND IS OUT HERE TRYING TO BREAK INTO MOVIES."
Jim Berry © 1970 by NEA, Inc.
DISNEYLAND IS WONDERFUL — YOU'RE A KID AGAIN!

planning to make the move from Cleveland to live and work in Washington, D.C. Would you care to say what the reason for this is?

A: Sure. By having my work coming from Washington, I think it'll add stature to it. I've joined the National Press Club, and the brochures I get from them telling about their weekly guest speakers, the cabinet members, the top politicians, the headliners, all of this makes me quite excited about the possibilities. I hope to take almost a reporter's look at things. Things I might hear about anyone from the President on down the line quite probably will add that spark of authenticity to my work. Being in Washington should be an asset too because seeing potential characters for your cartoons in real life is a terrific help. Several years ago, when I was invited to a White House affair and met President Johnson, the cabinet and a lot of important political figures, I felt that I got a better grasp of how they looked overall — their attitudes, build, the slope of their shoulders, the peculiar gestures that were identified with each one, the typical expressions on their faces, etc. Also I can keep tabs on the changes which take place in these headline individuals. I've noticed, in my normal working from photos, that I can see these gradual changes occur and they will be even easier to follow in person. In the case of President Nixon, I find that I am now putting certain lines in his face which weren't there a few years ago.

Q: I know that you're on the threshold of something very exciting — something new has been added to your career. Would you say something about that?

A: In addition to my daily 'Berry's World' cartoons, I expect to do some additional special writing and drawing in connection with travels to various places. For one thing I'd like to go to Red China. I've got my passport and I'm ready. According to the NEA promotion on this new phase of my activities, I'm taking eye and pen on the road for a look at life and times around the country, and maybe beyond. If you'd like, I'll give you a few samples of the first such writing and drawing trip I've made to California, to include with this conversation. I'm very excited about the future prospects for these special trips. ●

WHITNEY DARROW, JR., who has kept NEW YORKER readers laughing for the past 36 years, does those hilarious cartoons from his studio, overlooking the Saugatuck River, in Westport, Connecticut. We thought that CARTOONIST PROfiles readers would enjoy a recent talk we had with him at the studio and also at his home in Wilton, Connecticut.

Photo by Chet Hopper

Whitney Darrow, Jr.

Q: Did you start cartooning at an early age as so many of us did?

A: No — I started relatively late — not till I was in college. In Greenwich, Connecticut, High School I wrote a column, in the Corey Ford Style, for the school magazine but I didn't do any drawing during this period. My older sister was the artist in the family and spent a year in Paris painting, etc. I didn't have a bent for art — amateur theatricals and writing seemed to be my specialty. Amusingly enough, I signed these high school columns 'Oscer' and didn't realize till much later that I had spelled 'Oscar' wrong. Maybe I eventually decided to go into drawing because I was such a bad speller! After high school I went to Princeton and later on did a humorous column for the 'Daily Princetonian'. Also did some straight reporting while at college.

During my sophomore year I'd been doodling around in my notebooks during lectures and someone said, "Why don't you try sending some drawings like these to the college humor magazine, The Princeton Tiger?" Well, I did, and it happened that they had a dearth of cartoonists on the staff at that time, so from then on I was hooked on cartooning. However, even now I consider myself first as an idea man. Then, after about a year and a half on the Tiger, I became Art Editor and selfishly appropriated quite a bit of space to my own cartoons. I experimented with line and halftone and color, did covers, etc. It was wonderful experience to see how my cartoons reproduced. I'd go to the printing plant and observe all the technicalities of magazine production and this experience got me over the hump of being too concerned about reproductions because, after this training, I realized I had the know-how.

Q: Had you had any art training up to this time?

A: When I was 19 or 20, soon after I began to draw in college, I started going to the Art Students league in New York during school vacations. At Christmas time, for instance, since my family was in

Drawing by Whitney Darrow, Jr.
© 1970 The New Yorker Magazine, Inc.

"I didn't realize Akerman, Burbee & Smith had women in key jobs."

N.Y., I'd attend George Bridgman's classes at the League. Incidentally, I still use the block figures I learned to do in his class. In college, I had first intended to major in History and English, but eventually I swung over much more to Art History and Archaeology. A couple of times a week we drew from casts and I did a lot of pocket-size sketching which I still continue to do, by the way.

Q: What did you do when you got out of college?

A: Well, that was during the depression years and I decided to give myself a little time to try to make it professionally in cartooning. The New Yorker magazine had started in 1925, I was in college 5 or 6 years later, and my thoughts had been directed toward it ever since its beginning but I didn't submit anything to them for a year and a half. But within a few weeks after graduation I had sold to the old Judge magazine, to Life (when it was a humor magazine), to College Humor, etc. The $15 or $20 paid at the time was enough to hook me and I felt that I very definitely wanted to do cartoons. It was in 1933 that I first submitted to the New Yorker — I got rejections but they showed interest and asked me to bring back more. The second time I went back I sold 7 out of 10. At that time I used to draw my roughs fairly large, using a marking crayon on manila paper. I thought I was getting the big sweep. However I found that sometimes the magazine wanted to publish my roughs just as they were and this bothered me because I wanted to work on them further. It was then that I hit on the idea to submit roughs on blue index cards so the cartoons wouldn't reproduce and the magazine thus couldn't buy my roughs. Peter Arno was my idol in these early days by the way. It was exciting to see the new form of humor which the New Yorker featured (with 1-line jokes), compared with Judge and Life with the old 2-line jokes. As I recall, these latter two magazines quickly went over to the 1-liners. Incidentally, I met my wife, Mildred, at the New Yorker. She was in charge of the Goings On About Town Department which reported on what was what among the art galleries and night clubs. The magazine knew just about what it was going to say about the *good* night clubs but on Saturday night dates, when we were courting, we'd go round to all the *second-rate* clubs to see which should be eliminated — and we swallowed more watered scotch than you can imagine on those

"Mrs. Minton, there's no such thing as a bad boy. Hostile, perhaps. Aggressive, recalcitrant, destructive, even sadistic. But not bad."

Cartoon from the book "Stop, Miss!" Published by Random House, N.Y.

The cartoons from the book "Stop, Miss!" appeared originally in The New Yorker and were copyrighted in years from 1949 through 1957.

trips.

Q: What is your working day like these days? When do you do your ideas?

A: Well, I'm a morning person and I like to get up very early — at 5 or 5:30. My mind seems clearest then and I haven't started to think about Vietnam, pollution, etc. I start off by taking a stack of typewriter paper and a bunch of pencils and sit down and scribble. I work best with pencil in hand and sometimes an idea will come out of my doodlings. I have to concentrate — I scribble a few words here, the suggestion of a caption there, etc. In these early morning idea sessions, I use the term 'free association' for the way I try to evolve ideas. Sometimes I refer to my little black book for some notes I've made, when I'm away from the drawing board, of some funny situation or happening that I've observed somewhere. I may recall something I've read recently that will start me doodling along one line. The New York Times for instance, is much more colorful now than it used to be and there are lots of interesting, odd items reported in the back pages.

An hour or two seems to be about my limit for working on ideas alone during these early morning sessions. I'll take a sheet of typewriter paper and start fooling around trying to get the mental conception of an idea — are these kids on a playground or where are they — should a man in a club car be speaking the caption or should he be somewhere else — you get the idea. At this point thought processes are occupying me — I'm doing idea thinking rather than drawing. I may make a lot of doodling versions of the same idea — each on a separate sheet of typewriter paper. Then I'll probably file a number of sheets, containing various versions of as many ideas as I come up with on a given morning, in a folder. If ideas don't seem to come on a particular morning, I'll look in my folder, pick out the extremely sketchy doodlings I've made on a previous morning for an idea I liked, and go to work on a rough or 'show sketch' which I'll submit to the New Yorker later. The size I do roughs may vary from week to week — I might do them on typewriter paper one week and on layout paper the next. I try to vary my methods a bit so as not to go stale. Normally I will use a Wolff pencil and some wash on typewriter paper for a rough. How-

Here, and elsewhere in this story, are some of the thumbnail sketches that Darrow makes during his travels. They were done in Spain and Portugal.

Photo by Chet Hopper

Whitney Darrow and his wife, Mildred, at their Wilton, Connecticut home.

ever, on many occasions I may take layout paper and use Nupastel sticks, or compressed charcoal sticks, lecturers' chalks, Wolff pencil, and wash — or various combinations of them in preparing a rough.

Q: Then what happens after Mr. Geraghty has approved a rough?

A: Then's when the work really starts. At this stage of things the bodies of the characters in the cartoon might be out of proportion — the scene might not be completely logical, or Jim Geraghty might have commented, "What are these people doing back here?" I may decide that one character might better be coming from another direction — these men might turn out to be women — or maybe there ought to be a station in the background. In other words, I try to make the cartoon read better. For the finished cartoon I may use semi-smooth, kid finish Bainbridge illustration board. On other occasions I might use a school-type drawing paper and dry mount it to make my own board. I use the same variety of pencils, brushes, charcoals, chalks, and Wolff pencils on the finishes that I mentioned in connection with my roughs. To refine a Wolff line, I may use a brush, and I'll use a pen for real small stuff.

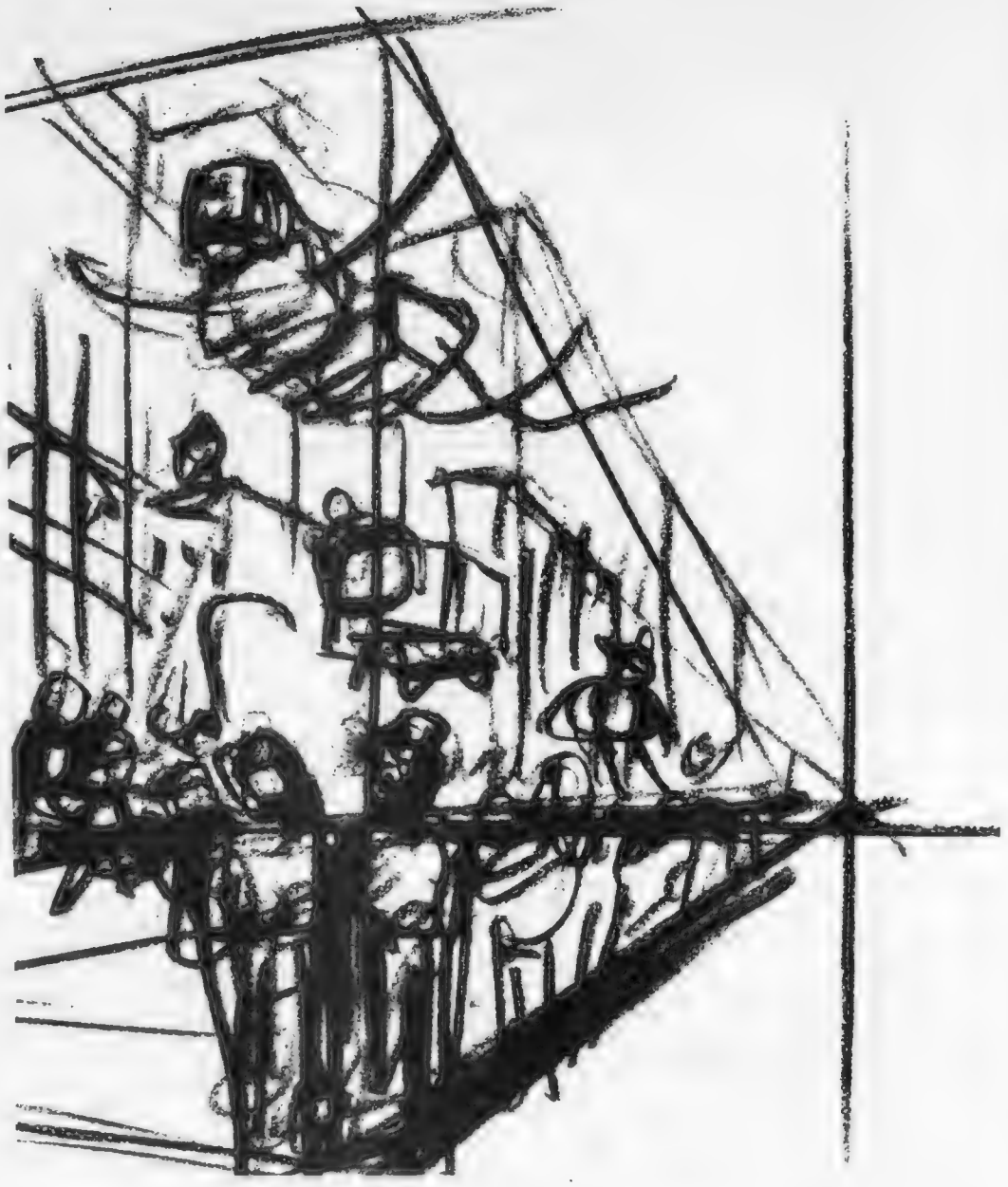
Drawing by Whitney Darrow, Jr.
© 1969 The New Yorker Magazine, Inc.

"I suppose Macy's was bound to fall in line."

Q: I know you do quite a bit of traveling from time to time. Do you do any sketching on these occasions?

A: Yes — I make loads of them and I believe you're going to include a few of them with this story. By the way, I can recommend using something like my little black book, something like 2" or 3" in size, when you're doing such sketching. While I'm sketching away on some character I see, people generally think I'm figuring up my travel expenses, and they don't look irritatedly at me as they might if I was being very obvious about my sketching with a great big art-

some of the sketches and preliminary roughs which preceded the finished 'Macy's' cartoon.



ist's pad. When I get back home, I will often file these sketches under 'Travel-Restaurants' and I fully expect to refer to them on a later occasion, but I find I don't go back to them a great deal. They seem to have the same value that finger exercises have for the musician. I use a Schaefer, extra-fine point, filled fountain pen for these sketches by the way, and I use Higgins Eternal Ink. The pen costs about $15. Speaking about sketches for a file or morgue, I bring my cartoon figures up so strongly that I don't really need much background so I don't refer to my morgue very much.

Q: Do you do your own ideas all the time?

A: Sometimes if I get very busy, I have to get them from other sources. But as a rule I don't encourage stuff from others because I enjoy doing them myself. Incidentally, the excitement connected with an imminent deadline has always seemed to stimulate my idea production.

Q: I believe you've said that the plight of the cartoonists today is fascinating but frustrating, haven't you?

A: Yes — today's events are often so weird that they're superseding the cartoonist. Take, for instance,

Drawing by Whitney Darrow, Jr.
© 1970 The New Yorker Magazine, Inc.

"It loses something in translation, evidently."

Cartoon from the book "Give Up?"
Published by Simon & Schuster, N.Y.

Cartoons from the book "Give Up?" appeared originally in The New Yorker and were copyrighted in years from 1957 through 1965.

"Any luck?"

Photo by Chet Hopper

the costume parade — it used to be that everybody looked alike on Madison Avenue. And now you don't know whether a gal is from Greenwich Village or a garden club member deciding to be a little wild in her 32nd year — or what. And going into dress boutiques is like going into a costume shop.

Q: Do you set a goal for yourself as far as the number of roughs you will submit each week?

A: No — I might go a number of weeks without turning in anything at all.

Q: Are there still opportunities for young people in this field?

A: Yes — I think that when certain markets go down, others seem to open up. At one point I found myself getting into book illustration and lately I've been involved with the adaptation of some of my stuff in animation.

Q: Several members of your family have been involved in one way or another with publishing, haven't they?

A: Yes they have. My dad, Whitney Darrow, Sr., with Charles Scribner's help founded the Princeton University Press. Later on he was a vice-president at Scribners. He's now 89, by the way. As I mentioned earlier, my wife, Mildred, was on the New Yorker. Our son, Barton, is a newspaper reporter on the Bridgeport, Conn. Post-Telegram. Our daughter, Linda, is in a little different field — she's with a mutual fund firm in Washington, D.C. ●

Photo by Chet Hopper

Lancelot has had an unprecedented success as a daily comic. It made it's debut in March, 1970 and is currently appearing in more than 300 newspapers. A colorful Sunday Lancelot starts September 13. There is always room at the top. If you have any comic ideas you're welcome to send them to Tom Peoples, Comic Art Director, Newspaper Enterprise Association, 1200 W. 3rd St., Cleveland, Ohio 44113.

LET'S MAKE A DEAL: If you have original art by the following persons, contact me for a real deal: Any Alex Raymond art, any Al Williamson work, Hal Foster "Tarzan", Dick Calkins "Buck Rogers", Noel Sickles "Scorchy Smith", F. Matania art. DAILY STRIPS WANTED ALSO: Russell Keaton "Scorchy Smith", Dick Calkins "Buck Rogers", Noel Sickles "Scorchy Smith". For swift reply, contact: JACK PROMO, 4664 Toledo Ave., Detroit, Mich. 48209.

Who has originals of Little Nemo, Flash Gordon, Pogo, Dick Tracy, Prince Valiant, Thos. Nast, etc. Will buy or trade others. A. Paskow, 1662 Cropsey Ave., Brooklyn, N.Y. 11214.

Specials Series is a 40-page amateur magazine (fanzine) devoted entirely to comic strip collecting, and features articles on the best ways to save, store and catalogue daily and Sunday strips. You must include your zip code. Specials Series #1, 60c from Rich Small, 420 E. Call, Apt. 1, Tallahassee, Fla. 32301.

ORIGINALS. Will sell, buy, or (preferably) trade. Interested primarily in older work. Have these for starters: HAPPY HOOLIGAN, Sunday 1/2 page, 1930: $125. TURR'BLE TALES OF KAP'TIN KIDDO, Grace Drayton, circa 1910, Sunday 1/2 page: $150. BRINGING UP FATHER, McManus, dailies, several 1920-1921, about $75. Drop a note, let's discuss. JACK HERBERT, 267-1/2 West 11th St., New York, N.Y. 10014.

Next Issue

Courtroom Sketching · Vintage 'Orphan Annies' 'Mad' Cartoonist · The Dropouts · The Born Loser Johnny Hazard · Top Advertising Cartoonist Magazine Cartoonist

1970 COMIC ART CONVENTION

The pictures on these three pages were taken by photographer Jim Ruth at the Comic Art Convention held at the Statler Hilton Hotel in New York City on July 3, 4 and 5 this year. The photo at the top of this page shows the entrance to the convention, and the one at the bottom is a general view of the comic book sellers.

1970 COMIC ART CONVENTION

Photos by Jim Ruth

GRAY MORROW

JEFF JONES and one of his paintings.

Photos by Jim Ruth

JIM STERANKO's head is framed by a Steranko drawing.

AL WILLIAMSON in one of his better superhero poses.

BENITÍN Y ENEAS

Photo by Jim Ruth

SYLVIO PARRA

Recently CARTOONIST PROfiles had a very interesting talk with SYLVIO PARRA, the man who is in charge of the translation of a number of famous comic strips from English into Spanish. Mr. Parra, along with his assistant, Rene Manangon, does this for the EDITORS PRESS SERVICE in New York City, headed by John Klem. This service sells U.S.-produced comic strips in foreign countries for so-called independent syndicates — i.e., those syndicates which don't have their own foreign sales departments. Another of its functions is the translation operation.

The process starts with a reproduction proof of a given strip, with the balloons, of course, written in English. Then the words are cut out, with a razor blade, leaving the outlines of the balloons intact. Next, the proof, with the words having been removed, is pasted on another sheet which is completely filled with lettering guide lines printed with a light blue ink which will not reproduce when a plate is made. So now lettering guide lines fill each balloon space.

Finally, comes the step which requires much fluency of language.

Mutt & Jeff

¡ES DURO TENER HAMBRE Y SIN DINERO!
EDITORS PRESS SERVICE, INC. NUEVA YORK
ENE, LLAMA A UN DOCTOR, ME TRAGUE UN DÓLAR DE PLATA ¡PRONTO!
¿QUÉ? ¿CÓMO FUE?
5958
LA GENTE ESTÁ ACUMULANDO LA PLATA Y NO QUERÍA QUE ME LO ROBARAN. ¡LLAMA A UN MÉDICO!
¡YO NO PUEDO ESPERAR POR UN DOCTOR! ¡ESTO ES EMERGENCIA!
AL SMITH
¡DOS HUEVOS FRITOS!

Photo by Jim Ruth

Hubert Humphrey by Parra

As Parra reads the balloon dialogue to himself in English, simultaneously he letters it in ink in the balloons in Spanish. In other words, he makes neither a preliminary translation on scratch paper nor a penciling of the words to guide his ink letters. Incidentally, this process, involving the cutting out of the English words in the balloons, etc., was developed by Mr. Parra, and has now been adopted by several other syndicates. Elsewhere in this article you will see samples of how this operation is done.

Of course there are a few other problems which have developed from time to time during the 25 years that Parra has been with Editors Press Service. Sometimes, there will be a completely American-type joke which defies translation into Spanish. In these cases, it's necessary to replace that day's strip with an old one.

It's also necessary for Parra or Manangon to be aware of the fact that a certain Spanish word may mean one thing in one country and something quite different in another country. A fellow from Spain, who worked for Editors Press Service

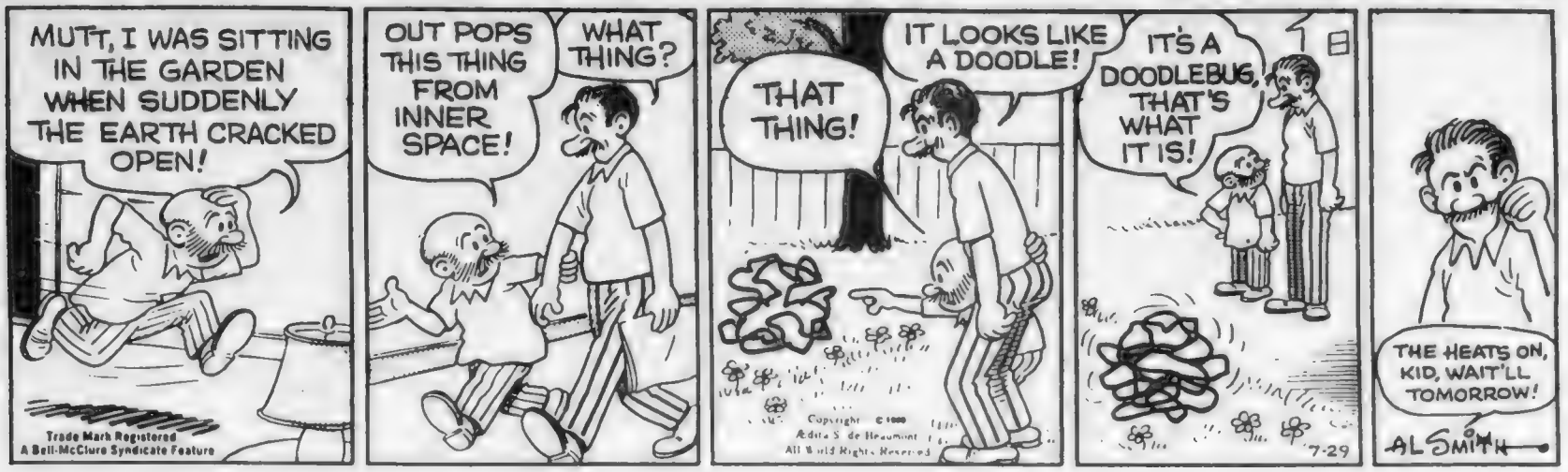
before the advent of Parra, used a word one day which is perfectly O.K. in Spain but which has a very obscene meaning in Cuba. Parra explains that it was necessary to pay $150 to have this one word stamped-out with blank ink wherever it appeared in any copy of a paper in Cuba.

Sylvio Parra was born in Havana, Cuba, and studied both at the Havana Art Academy and at Havana University. The University closed in 1935, because of student strikes, and Parra came to the U.S. at that time. As an example of his versatility, he used to be a dancer and M.C. in various night clubs — working with Xavier Cugat's band, appearing at the Paramount Theater in N.Y., etc. Some time after he established himself here in the States, Parra traveled extensively through various South American countries with a theatrical company. But by the beginning of World War II he was married and had a daughter and he was tired of the packing and unpacking involved in theatrical trouping. Besides, at that time, traveling was done on a priority basis and was difficult. As the fates would have it, Parra was offered a theatrical job at $200 a week on the same day that he was offered $60 per at Editors Press Service. For the reasons we just mentioned, he decided to come with Editors Press. In addition to supervising the translations, Parra does three caricatures of prominent personalities a week. These are furnished to various papers. He paints in his spare time. Editors Press Service has arrangements with three people on the outside who give Parra and Manangon freelance help when things get too jammed up. Rene Manangon is also a versatile individual. He edits and publishes, in his leisure hours, a religious magazine, mainly supported by donations from readers, which attempts to tell what the Bible has to say about the situations we all find outselves in nowadays. In addition to the editing, he also contributes cartoons to his magazine.

Ted Kennedy by Parra

Arthur Goldberg by Parra

MUTT AND JEFF — *(which Al Smith does for the Bell- McClure Syndicate)* **Created by BUD FISHER**


MUTT, I WAS SITTING IN THE GARDEN WHEN SUDDENLY THE EARTH CRACKED OPEN!
OUT POPS THIS THING FROM INNER SPACE!
WHAT THING?
THAT THING!
IT LOOKS LIKE A DOODLE!
IT'S A DOODLEBUG, THAT'S WHAT IT IS!
THE HEATS ON, KID, WAIT'LL TOMORROW!
AL SMITH
Trade Mark Registered
A Bell-McClure Syndicate Feature
7-29

As shown below, the English words are cut out of the balloons of the 'Mutt & Jeff' strip with a razor blade, leaving just the outlines of the balloons.

Next, the strip, with holes where the words were, is pasted on top of a sheet which is covered with lettering guidelines the size you see here.

Since the guidelines are printed in blue, and do not reproduce, Sylvio Parra has only to letter in the Spanish words as shown here.

¡ENÉ, ESTABA SENTADO EN EL JARDÍN CUANDO DE REPENTE SE ABRIÓ LA TIERRA!
¡Y SALIÓ UNA COSA DEL ESPACIO INTERIOR!
¿QUÉ COSA?
¡ESA COSA!
¡PARECE UN GARABATO!
¡ESO ES! ¡UN ANIMAL O INSECTO GARABATO!
¡ESPEREN HASTA MAÑANA!
AL SMITH
EDITORS PRESS SERVICE, INC.
NUEVA YORK
5793

Instant Translation

BOAC Welcomes
ASSOCIATION OF AMERICAN
EDITORIAL CARTOONISTS
TO THE FIRST INTERNATIONAL CARTOONIST CONVENTION
IN LONDON MAY 10-15, 1970
TRAVEL ARRANGEMENTS by DON TRAVEL SERVICE NEW YORK CITY

Here are the AAEC members and their families.

AAEC

The photos on these two pages were furnished us by JOHN MILT MORRIS who has been nominated for President of the AAEC for 1971. As always, we much appreciate Milt's helpful cooperation.

Pen Pinchers Go to London

For an International Convention of American And European Cartoonists

Some of the members of the ASSOCIATION OF AMERICAN EDITORIAL CARTOONISTS (AAEC), and their families, who journeyed to London in May for an international convention hosted by the British Cartoonists' Association, are shown here with the then Prime Minister of Great Britain, Harold Wilson. The girl at the Prime Minister's right is Claire Crawford, the wife of Bill Crawford, the editorial cartoonist for the Newspaper Enterprise Association. The smiling man with the glasses at Mr. Wilson's left, is Art Wood of the U.S. Independent Telephone Association. The man, slightly right of center in the photo, taking notes, is Edmund Valtman of the Hartford, Conn. Times. At his left is Walter Krawiec, cartoonist for the Chicago Polish Daily News. To the left of Krawiec is Draper Hill (with glasses) of the Worcester, Mass. Morning Telegram. Man with mustache and champagne glass, to Valtman's right, is Bert Whitman of the Phoenix, Arizona, Gazette.

The enthusiastic reception given the AAEC members by the British Prime Minister, and other top officials in England, is just one more example of how important the editorial men are considered by leading political figures the world over.

Photo by Jim Ruth

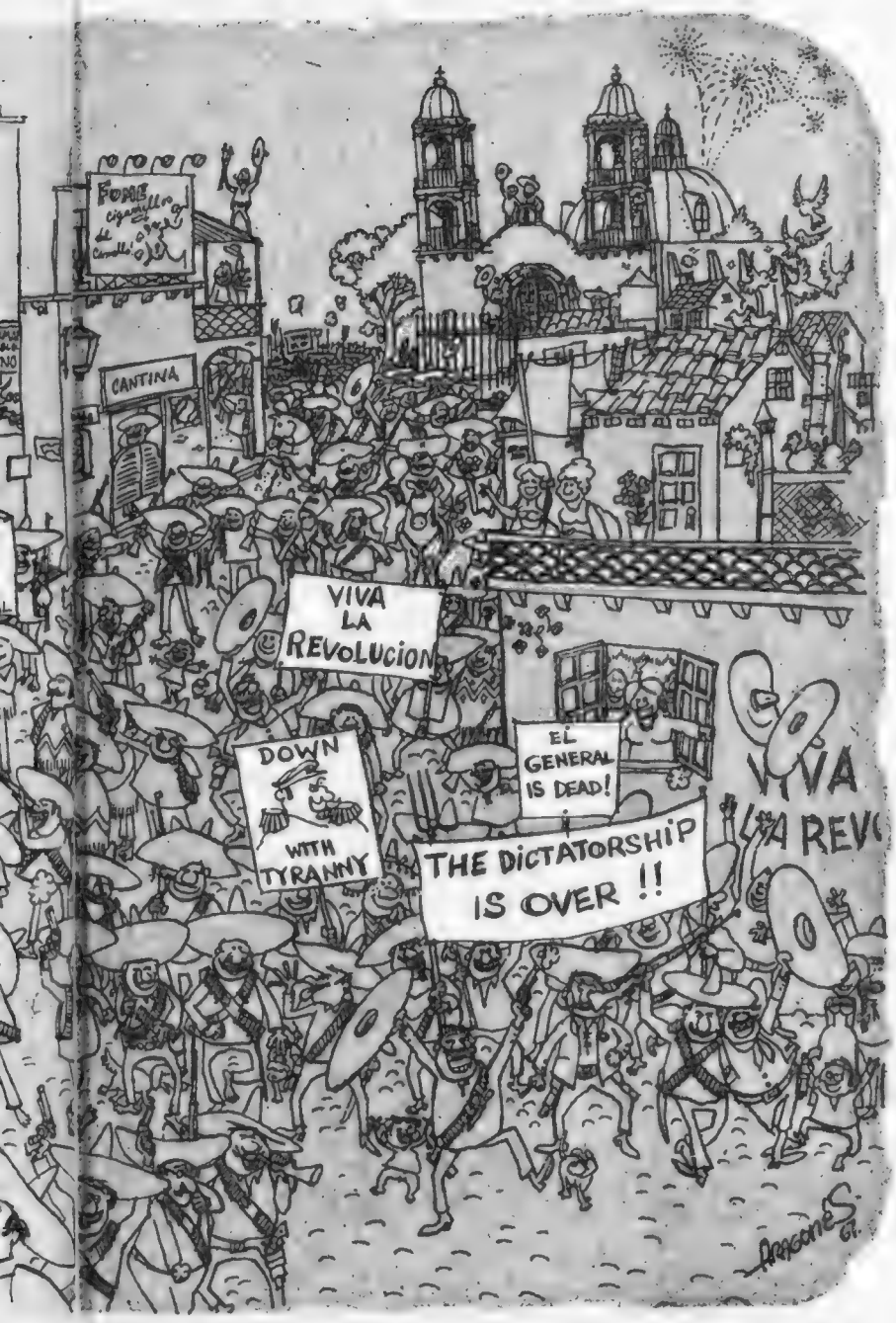
MAD MAGAZINE'S SERGIO ARAGONÉS

Sometimes we hear it claimed that cartoonists aren't as colorful as they used to be and that those who lead a glamorous and exciting life are fast disappearing. Well, MAD magazine's SERGIO ARAGONES is an enthusiastic exception to this mistaken idea! We were talking with him last month, just before he and his wife left for East Africa, about his current activities, his thoughts on cartooning, and his advice to young people interested in becoming cartoonists. Jerry DeFuccio, Associate Editor of MAD, describes Sergio as an exceptionally tall, dark and handsome junior prototype of Gilbert Roland and an amalgam of El Cid and Zorro. That will give you an idea of the subject of the following interview. Aragones first began to develop his style of pantomime cartoons in Mexico City and came to New York and MAD in 1962.

Q: A lot of cartoonists are going to turn green with envy when they hear that you spend a great deal of your time traveling and observing and enjoying life and mailing your cartoons back to MAD magazine from various points around the globe! Where all have you been this year, Sergio?

A: Well, in February and March I took a trip to Antarctica. Then toward the end of July, my wife and I are going to spend a couple of months in East Africa and the surrounding territory, and in October, I expect to be going with the MAD gang to Japan on the annual trek conducted by Bill Gaines, our publisher. About the Antarctica trip — a friend of mine was making a documentary film about whaling and said that I'd be welcome to come along as his assistant. So I paid my own way, carried cases, cleaned lenses and did other assorted assistant's chores. Incidentally, for those who are interested in more details, we went on a cruising expedition to the Atlantic Sub-Antarctic Islands arranged by the LINDBLAD Travel Agency in New York City. They specialize in cruises and expeditions to out-of-the-way places never visited by others in many cases — to the Amazon, Easter Island, etc. We flew down to Buenos Aires, then to Punta Arenas, Chile, the southernmost city in the world, and then boarded the ship which took us to places such as the Falkland Islands, South Georgia, Tristan da Cunha, and many other fantastic spots. We came back via Capetown, South Africa. Several noted naturalists were on the expedition staff — Dr. Robert Cushman Murphy, considered by many to be the greatest authority in the field of natural sciences, Dr. Roger Tory Peterson, whose field guides have become bird students' Bibles, and others. These men really gave us an education in the natural sciences at our various stopping points. And I did some cartoon work on the ship and mailed it to MAD when I got the opportunity.

From the 'New American Library' Book 'Viva Mad!' Copyright © 1968 by Sergio Aragones & E.C. Publications, Inc.



Q: You've had one of the most interesting cartoon careers we can think of. How did it all come about?

A: Well, I was born in Spain, 1937, but on account of the civil war, my family had to leave the country when I was six months old and go to a refugee camp in France where we stayed for a few years. After that we went to Mexico City where I grew up. In elementary school and in high school I was always drawing cartoons. My father's brother, who had a great sense of humor, kept me supplied with all the cartoon magazines, and I owe the fact that I'm now a cartoonist to his encouragement. I read the cartoons in Spanish newspapers, such as La Codorniz, which is one of the oldest ones, and many of the American daily comics — Blondie, The Katzenjammer Kids, and others, which were translated in Mexico. I even made my first cartoon money in the third grade when the teacher wanted the class to make little drawings to illustrate lessons in Biology, Zoology, etc. It seems that nobody in the class knew how to draw so I started charging — probably the equivalent of half a penny — to make the pictures for the various children. All in all, I guess I made 23 pesos, or somewhere around two or three dollars. Finally my teacher caught

on and said that each child would have to draw his own pictures. Later on, in high school, I was drawing all day long and the teachers were always mad at me. One day a girl classmate, who had an enormous collection of my cartoons that I'd given her, told me that I should try and sell them professionally to some magazine. Some weeks after that, she came up to me with a very happy expression on her face and showed me some cartoons of mine in a little magazine — called 'Ja Ja' — to which she had submitted them without my knowing anything about it. I remember I got $1 a cartoon, and, with the proceeds, I invited a girl — my benefactress — out to dinner for the first time. This was about 1953 and from then on I submitted cartoons regularly in Mexico.

Q: Were your family in favor of your becoming a cartoonist?

A: No — they were against it — you see, in Mexico, as in many countries, it's very important to have a title, or so people think. So I went to architectural school for three or four years after high school. I never intended to be an architect but the idea was to have that professional title framed on the wall — and I figured that my family would be very proud of me — that's all they dreamed about — having an architect in the family. The first three years were interesting — the story of art and architecture — but after the third year the course became quite technical, and involved the study of materials and processes of construction that I wasn't really interested in at all. However, I did draw a daily mural cartoon which showed what was happening in the school — and this was put up on the wall of a school corridor each day. I drew this in huge size with a big magic marker and developed a real velocity in turning them out. Students got mad when this mural newspaper didn't appear, by the way. At this time, too, I was doing a weekly page for a magazine called 'Manana'. I did six cartoons, containing no words, on a different theme each week.

Sergio Aragones during his trip to Antarctica.

Q: What got you started at doing the pantomime cartoons for which you've become famous in MAD magazine?

A: Well, although I had used dialogue in my school drawings, I had slowly started to develop a style of cartoon without words. Then about this time something occurred which gave me a big boost in this direction. I loved acting — my father was a movie producer — (before he passed away he had made over 100 films in Mexico) and I was delighted when Marcel Marceau, the world-famous French pantomimist came to Mexico City, gave a few lectures, and then opened a school of pantomime there. I attended his workshops several times a week, spent almost every day practicing my acting, and later worked professionally with a group of mimes. I was working as an architect's assistant during the day and as a clown on weekends. As a promotional stunt a land development company, which was trying to attract home buyers to a certain area, built something like a small Disneyland which featured, among other things, an aquatic show in which I was doing comic diving. As an architect's assistant, I was designing houses shaped like candy where goodies were sold, a castle that was a movie house, and we built Snow White's house where I had a fight with the dwarfs — anything to collect enough money to make a living. At the Marcel Marceau school every sketch that the class presented had been preceded by a card telling what was coming. Somehow this bothered me and I decided that if this card was drawn, and didn't involve any words at all, the act would *really* be pure pantomime. And if, in addition, I would draw it right in front of the audience, it would be *total* pantomime! So I got the chance to introduce all the different skits in this fashion.

Q: Obviously this pantomime training with a master benefited you enormously. After a while you came to the States. Would you tell us about that?

A: The girl who eventually became my wife was studying in Mexico, and on one of her trips back to the U.S. she made some inquiries about the cartoon situation here for me. A cartoonist she met on the west coast said that fantastic salaries were paid here and that everything was very easy. This glowing report convinced me that I should come to the States. This was in the summer of 1962 — I didn't have much money and I traveled to New York by bus. I'd sleep on a night bus, get off at a town in the morning, walk around and see the sights, and then in the evening, to save the cost of a hotel, I'd climb back onto the next bus and repeat the whole process all over again. I arrived in New York with $8 and found that the hotel I went to wanted more money for the night than I had. So I walked down to Greenwich Village which had seemed a very exciting place in my imagination. It was the era of the Beatniks — and at night the characters and the scenes were fan-

We expressed amazement that Sergio does his huge crowd scenes directly in ink, with no preliminary penciling. So, while we were sitting at the luncheon table, he asked us to give him a subject and said that he would demonstrate. We mentioned the information booth at Grand Central, whereupon he began to draw the little figures you see here. He adds figures at the rate of 5 or 6 or more a minute.

tastic. I kept my luggage in a locker in a bus station and, fortunately, a man who owned one of the coffee houses saw that I needed money and gave me a chance to sing at his place. I would sing Mexican songs, recite flamenco poetry and then pass the bucket. And I slept in the coffee house during this period. My first contacts with the American cartoon market were very discouraging. I thought that the syndicates distributed cartoons to all the magazines, for instance. Before long I met a cartoonist who was working for one of the girlie cartoon magazines which paid about $9 a cartoon, so I went around there too. Apparently they liked my ideas but not my drawings, because they gave me a few American cartoons and wanted me to copy the style. I was desperate at this point and went to see an agent. I left his office crying because he said he didn't understand my pantomime cartoons, that my characters looked like Martians, and that I should go back to Mexico. My girl friend — now my wife — sent me $200 from California because I wasn't making any money. Finally, a friend in the Village told me not to take my cartoons to the little magazines but, rather, to the top ones. So I said, "I'm going to the biggest one I know — MAD!" I had been a MAD fan for many years and I had even published a poor imitation of the magazine in Mexico. The first man I met there was Antonio Prohias who does the 'Spy vs. Spy' feature. He exclaimed, "My Brother!" — and immediately we started talking about Cuba and Mexico. I asked him if he could introduce me to the editors, to which he replied, "You'll have to introduce *yourself* because I don't speak *English!"* At that, Jerry DeFuccio, an Associate Editor, came in and again Prohias shouted, "My brother — my brother!" I remember Jerry saying, "Oh, you're Prohias' brother — glad to meet you."

Q: What happened next?

A: Well, I had a whole series of cartoons about astronauts with me — the astronaut boom was just starting. Jerry took them inside and, from my seat in the conference room, I could hear everybody laughing. Pretty soon, Al Feldstein, the Editor, came out and asked me if I wanted to sell the cartoons. I said, "I'll *give* them to you if you want them!" Al said, "We like them very much — here's a check for $200." Wow! I couldn't believe it!

These cartoons eventually appeared in MAD #76, entitled 'A MAD Look At The U.S. Space Effort'. Jerry DeFuccio told me to come to the office often and to make it my home — he knew I didn't have anybody or anything. So I spent a lot of hours there, watching, etc. After a while I started drawing ideas for covers — they liked a few of them and I sold three in a row. Another thing — I had never understood the little marginal things that MAD had in the corners of the pages — they were very American — takeoffs on words, etc. And I had always dreamed that if there were little *cartoons* instead, *everybody* would understand them. So one day I pasted up a page of tiny cartoons and they liked the idea. There was a good reaction and I've continued doing them ever since as you know. John Putnam, the MAD Art Director took me to parties in the Village, and I met all the cartoonists who gave me hints about where to go.

I started selling cartoons to GOURMET magazine — a man wanted me to illustrate a book and I was off to a pretty good start.

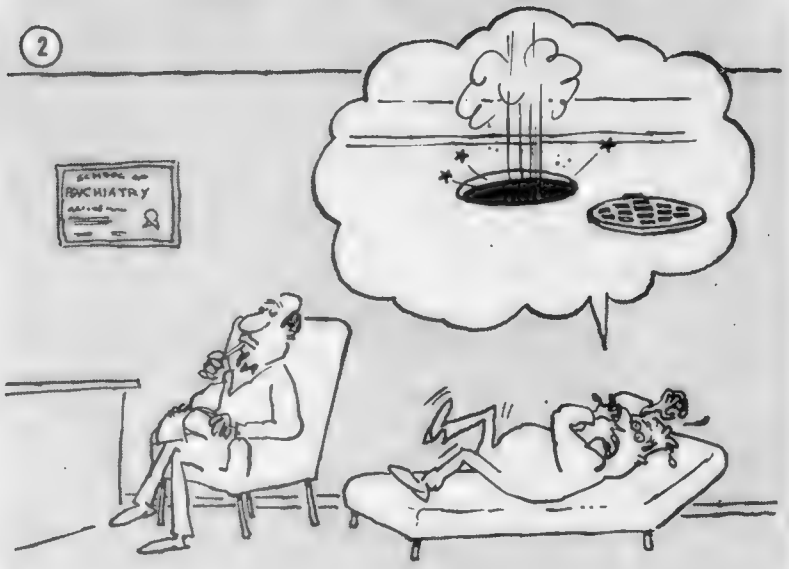
Q: What is your routine like these days?

A: I like to work at night — after 6 — when things are relaxed and quiet. I pick a subject — a theme — and start elaborating on it until 5 or 6 o'clock in the morning. After that I get some sleep, wake up, relax and spend the day doing other things. If I've picked a theme such as some sport, I first visualize the sport mentally, write down various words that occur to me in connection with it, and then ideas seem to unreel in my head like a film — I'm watching all kinds of scenes and situations pertaining to that particular sport.

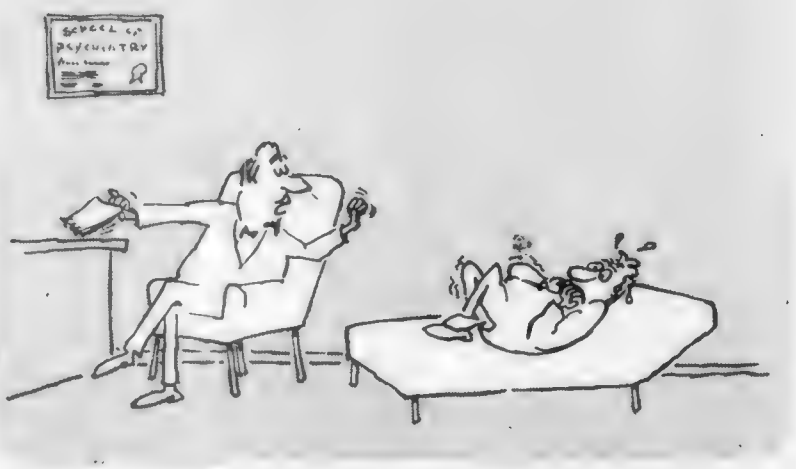
First of all, I do droodles very fast — no particular size — sometimes in the corner of a sheet — very rough as the ideas come to

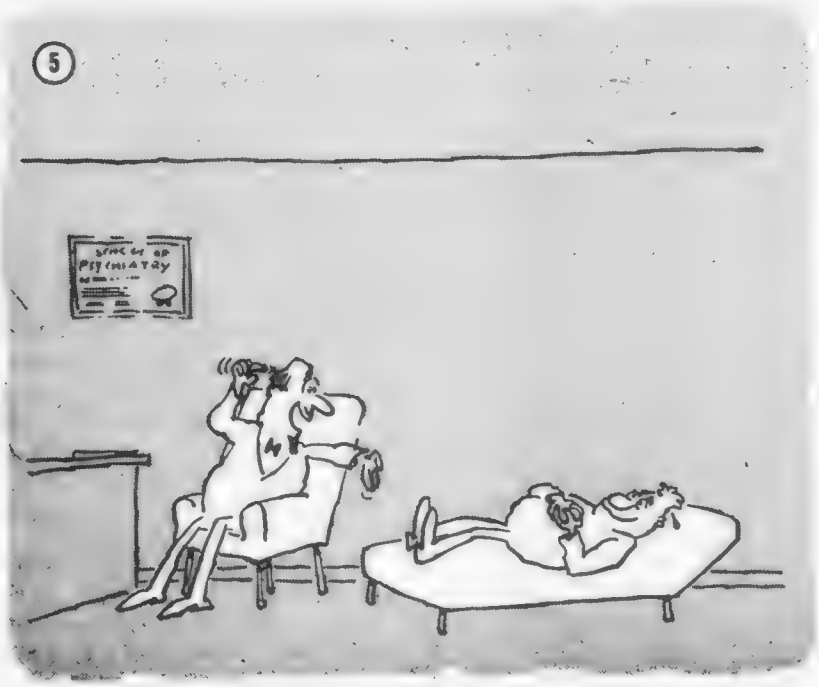
MATTER OVER MIND DEPT.

THE PROBLEM



ARTIST & WRITER: SERGIO ARAGONES





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me. When you're hot, the ideas start rolling, and after a night session, I may come up with 20 or more ideas — I've even done 40. Before I submit my ideas to MAD, I eliminate all those which aren't funny. Then I take a sheet of regular typewriter paper and make the roughs of the good ones.

If I think a theme is good for, say, four pages in the magazine, that will require 17 to 20 cartoons — so I'll submit about 40 ideas from which the MAD editors can choose the ones they want.

As for my marginal cartoons, about 20 are used in a typical issue, and I draw them 2 and 1/2 times the size they appear. I submit a month of them at a time.

Q: A number of cartoonists have written CARTOONIST PROfiles, saying that they're very much interested in the materials with which various men work. Can you say something about the ones you use?

A: A lot of people put too much stress on materials — they're not important — use what you're comfortable with. If it feels comfortable to use a ballpoint, use it. Sometimes when I'm traveling, I just go to a store and buy any kind of tablet that merely won't blot ink — generally I don't even know the name of the paper. However, I always carry two particular pens in my jacket pocket wherever I go. One is an Ultraflex India Ink Fountain Pen which I can not only sketch with but with which I make my finished cartoons also. It's made by the Ropex Company in New York City. For my little marginal, and other small cartoons, I use a new pen — the Pelikan Technos. It's filled by inserting drawing ink cartridges and has a number (21) of interchangeable points. The Ultraflex pen, by the way, is filled with a dropper which comes with it. So, with these two pens, I can carry my studio in my jacket pocket. I have no favorites among pencils. Strathmore is a good paper. You need enough thickness so your cartoons aren't folded in the mail. I never use a brush except to fill in large spaces of black.

Q: Do you keep a morgue or reference file of pictures?

In his Beverly Hills studio Aragones sits at his drawing board in a regulation barber chair. While we were talking with him last month, he drew this sketch, and told us how convenient it is to be able to raise and lower and tilt one's self while drawing cartoons.

A: No — if I have to draw a lawnmower, for instance, I invent one. When I'm on a trip I take pictures with my Pentax camera just for my own pleasure. In case I need a reference some day, I can go back to them. But, as a rule, I can look at a place and then remember it, and when I have to do something similar in a cartoon, I can do a caricature of it without referring to a photo I may have taken. When I've traveled in Africa, I've noted the types of vegetation, the way the different tribes live, the background in which you find each kind of animal, and I remember these things.

Q: You often start right in with ink, when you're doing a cartoon, without any preliminary penciling, don't you?

A: Yes — I believe in the sketch as the final form of art — the spontaneity of the drawing — when you have to pencil and ink, you lose a lot of this spontaneity. I often do cartoons containing hundreds of figures and I start right in with ink. The cartoon of the Woodstock Festival was a good example of that. Of course I may indicate with pencil where a couple of the main ingredients will go, and then I start adding the figures directly in ink.

Q: What is your home base these days?

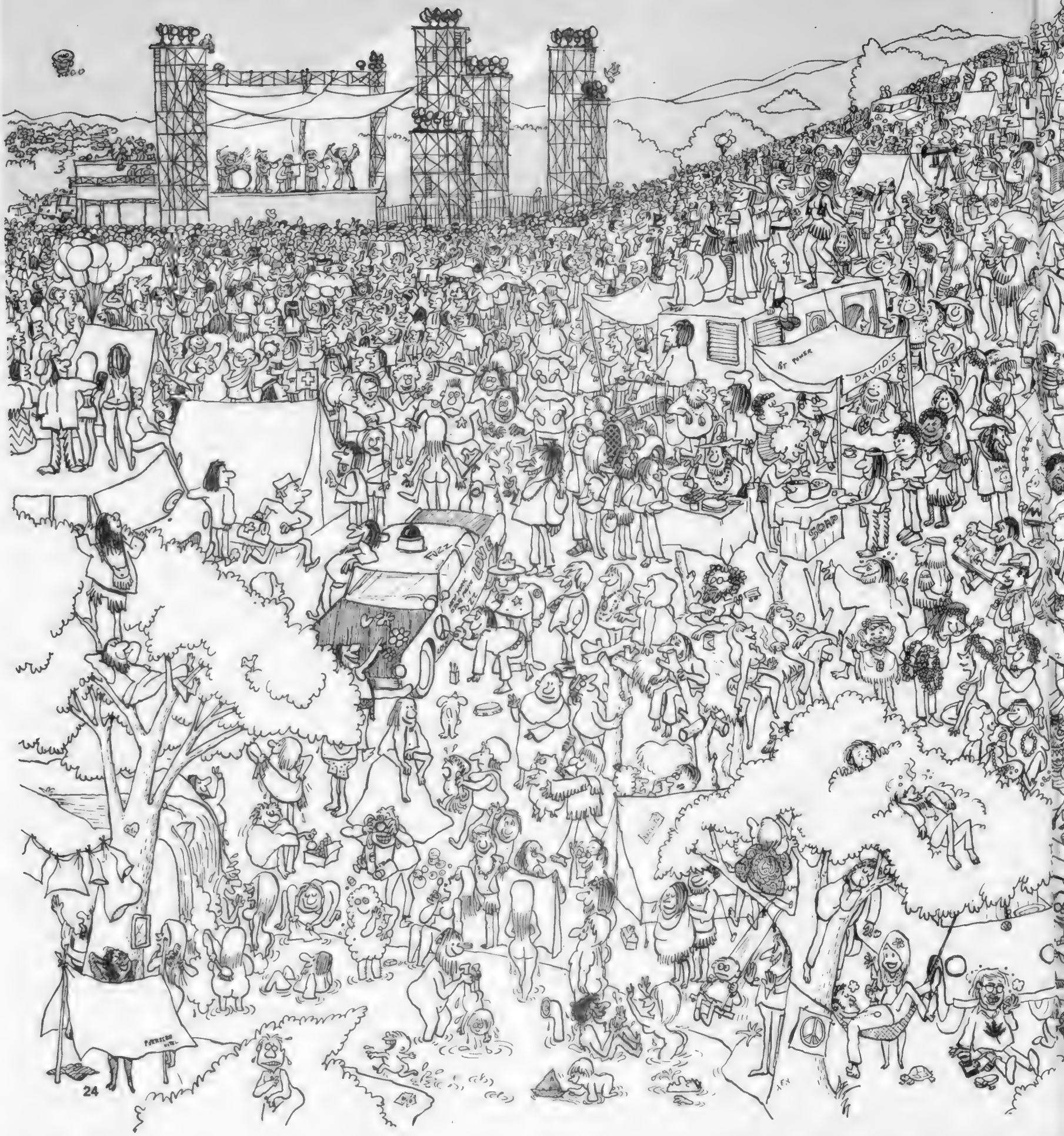
A: Two years ago my wife and I moved to Beverly Hills, California. The neighborhood is very Mexican as far as the look of the houses, the food, the people — but mostly we travel as you know. At one point we spent two years in Europe — we go to a town — if we like it we'll stay there — rent a little apartment — and I'll submit cartoons by mail. When we get tired of a town we look for another place. I talk with people — enjoy the scene. The more you travel the more you know what people laugh at. I run into all kinds of senses of humor — which makes my cartoons more international for everybody. The more the cartoonist knows about anything, the better he can get. If you know everything that's happening around, and how everything looks, when you do a cartoon about a foreign country, you know what you're doing.

Q: What advice do you have for young people who want to get into cartooning?

A: Get a good college education in all subjects. I have very fixed ideas about culture. If you put all

I REMEMBER, I

THE WONDROUS WOODSTOCKM



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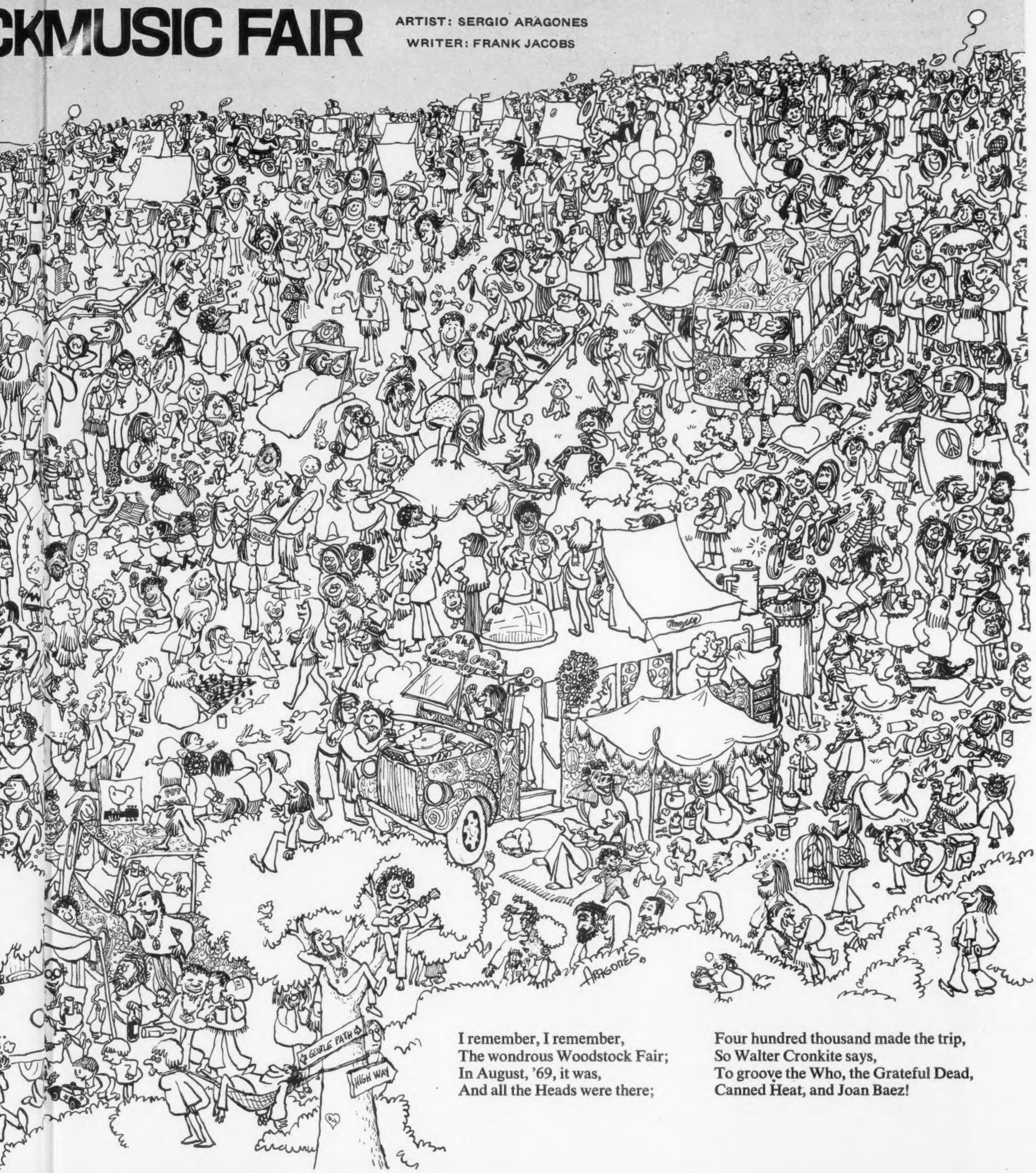
R, I REMEMBER

CKMUSIC FAIR

ARTIST: SERGIO ARAGONES
WRITER: FRANK JACOBS

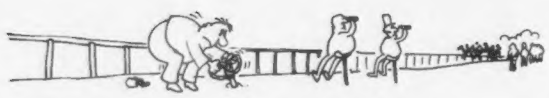


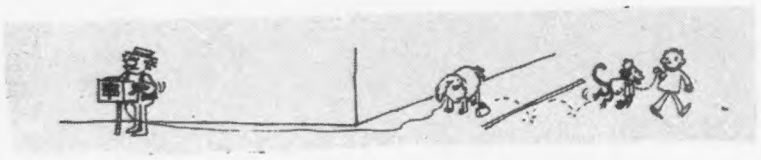
I remember, I remember,
The wondrous Woodstock Fair;
In August, '69, it was,
And all the Heads were there;

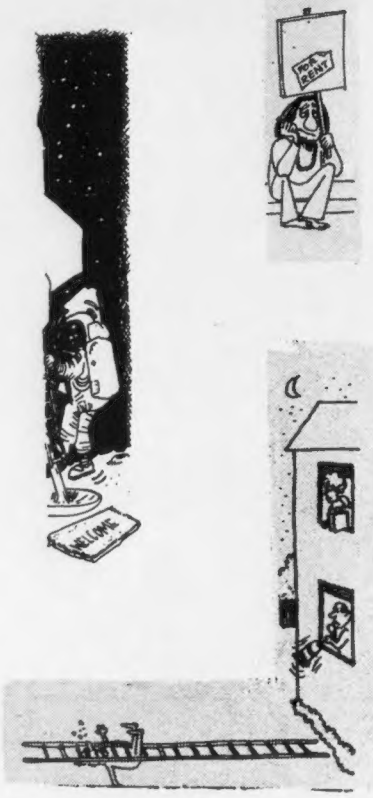
Four hundred thousand made the trip,
So Walter Cronkite says,
To groove the Who, the Grateful Dead,
Canned Heat, and Joan Baez!

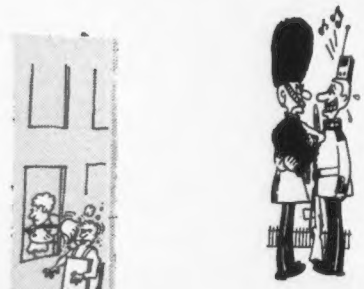
MAD

Some of the little marginal drawings for which Aragones has become famous.









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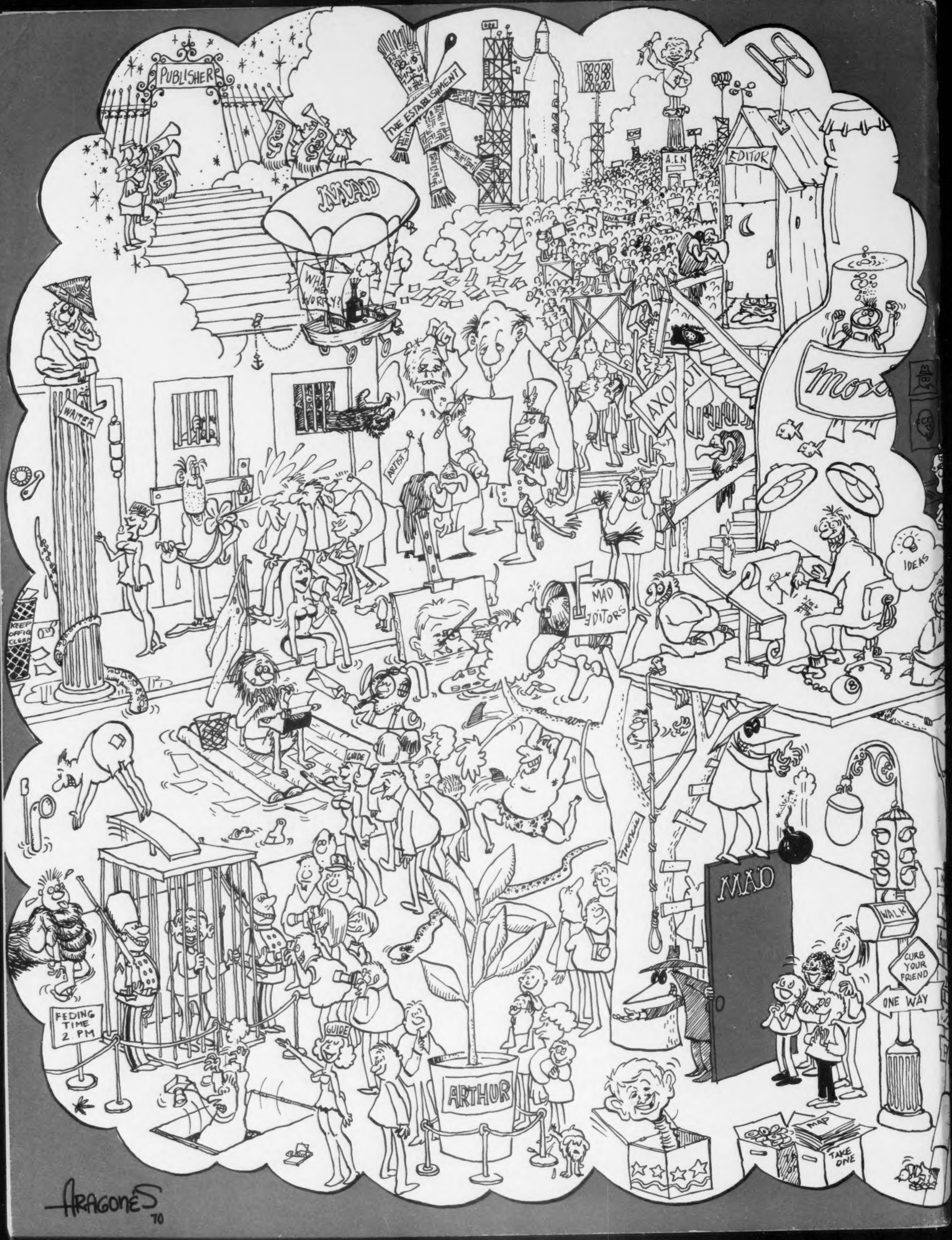
your time on the technical aspects of becoming an artist, you may neglect your general education and then you will always have to draw just what people tell you to do. An artist should be a creator also. Read — complete a course in literature — develop a good culture and then you can be a writer-artist. Study everything — music, art — get everything you can in all subjects. You have your whole life to be a cartoonist — get the education first. Then you'll know how to communicate ideas to a wider public. If you have just an elementary education, your work will reflect this and your cartoons will be mediocre for only basic people. With a thorough education, you can reach the total range of people — any level — sophisticated magazines, those which are distributed internationally, etc. A cartoonist does cartoons of what he knows — if he knows very little, then he does cartoons about very little. If you want to do cartoons about psychiatrists and you don't know anything about that profession, how can you do them? You'll wind up doing just what you've heard about psychiatrists — you'll be copying another cartoonist's cartoons — just doing cliches. A cartoonist doesn't have to go to art school — the majority of people don't care about the style of the cartoon — the *idea* is what counts. ●

Photos by Jim Ruth

Sergio points out the route for one of his trips to CARTOONIST PROfiles Editor Jud Hurd.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THE ESTABLISHMENT
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WAITER
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AXOLOTL
IDEAS
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KEEP OFFICE CLEAN
GUIDE
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ARTHUR
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WALK
CURB YOUR FRIEND
ONE WAY
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ARAGONES 70